

**Bach and the
High Baroque**
Part I

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Robert Greenberg has composed over 40 works for a wide variety of instrumental and vocal ensembles. Recent performances of Greenberg's work have taken place in New York, San Francisco, Los Angeles, Chicago, England, Ireland, Italy, Greece, and The Netherlands, where his *Child's Play* for String Quartet was performed at the Concertgebouw of Amsterdam in 1993. Greenberg holds degrees from Princeton University and the University of California at Berkeley, where he received a Ph.D. in music composition in 1984. His principal teachers were Edward Cone, Claudio Spies, Andrew Imbrie, and Olly Wilson. Professor Greenberg's awards include three Nicola De Lorenzo Prizes in composition, three Meet the Composer grants, and commissions from the Koussevitzky Foundation of the Library of Congress, the Alexander String Quartet, XTET, and the Dancer's Stage Ballet Company. He is on the faculty of the San Francisco Conservatory of Music, where he is chair of the department of music history and literature and director of curriculum of the Adult Extension Division. Greenberg is creator, host, and lecturer for the San Francisco Symphony's "Discovery Series." Greenberg has taught and lectured extensively across North America and Europe, speaking to such corporations and musical institutions as the Van Cliburn Foundation, Arthur Andersen, Bechtel Investments, the Shaklee Corporation, the University of California/Haas School of Business Executive Seminar, the Association of California Symphony Orchestras, the Texas Association of Symphony Orchestras, and the Commonwealth Club of San Francisco. Greenberg's work as a teacher and lecturer has been profiled in the *Wall Street Journal, Inc.* magazine, and the *San Francisco Chronicle*. Greenberg is an artistic co-director and board member of COMPOSERS INC. His music is published by Fallen Leaf Press and CPP/Belwin and is recorded on the Innova label.

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Bach and the High Baroque

Part I

Scope:

Part One of *Bach and the High Baroque* provides an overview of Johann Sebastian Bach's life and the musical stylistic trends of the High Baroque. Lecture One lays out the goals of the course, and it introduces the truly extraordinary sweep of Bach's music, in terms of compositional genres and expressive content. Lecture Two introduces Bach the man at a critical juncture in his life: Christmas 1722. Lectures Three and Four provide an introduction to the Baroque aesthetic and the most quintessential Baroque musical procedure: fugue. Lecture Five provides a historical overview of both the Baroque era and the years leading up to it, and Lectures Six through Eight offer a musical glossary of the style features of High Baroque music.

Many musical examples are heard, discussed, and compared during these "introductory" lectures in order to illustrate both the Baroque style and aesthetic, and the musical evolution that led to the Baroque. Among the many compositions sampled and discussed are works by Palestrina, Milan, Josquin des Prez, Gesualdo, and J.S. Bach himself, including Bach's C-sharp Major Prelude from Book One of the "Well Tempered Clavier," the "Mass in B Minor," the Toccata in D Minor for Organ, the "Coffee Cantata," the Orchestral Suite No. 3 in D Major, the Brandenburg Concerto No. 2, Cantata No. 140, the "Goldberg Variations," and the "St. Matthew Passion."

Lecture One

Introduction

Scope:

Although Johann Sebastian Bach came from a provincial background and had a relatively uneventful life, he became one of the greatest composers of his or any age. He synthesized in his music (which included every known genre) the various national styles and compositional techniques then current. A devoted husband and father, and a deeply religious man, he was at his greatest when writing music for the Lutheran church, and he inscribed many of his pieces with the initials SDG, standing for “*Soli Deo Gloria*,” to God alone the glory. By listening to examples taken from seven of his most popular works, we gain an idea of the vast range of his output. The goals of this course are to learn something of the life and personality of J.S. Bach, to learn something of the musical traditions and composers from whom he drew his inspiration, to understand Bach as a man of his time, as influenced by then current trends and traditions, and to get to know a good sampling of Bach’s music.

Outline

I. Introductory Comments.

- A. We begin with the anecdote of “The Unknown Organist,” a story of Bach’s visit to a church with two organs, where he and the church’s organist had a contest. The latter acknowledged Bach to be the winner, not knowing his identity, and then declared, “You are either Sebastian Bach, or an angel from heaven.”
- B. Quick overview of Bach’s life and personality.
 - 1. Bach led a relatively uneventful life, certainly one that would not lead us to expect the sort of artistic and spiritual depth that we encounter in his music. He was born, and lived his life, in one part of Germany, the northern central part.
 - 2. Bach was happily married (twice), having lost his first wife when he was 35.
 - 3. He fathered 20 children, of whom ten survived into adulthood.
 - 4. A deeply religious man, he seems to have been at peace with God, if not always with those for whom he worked.
 - 5. He had a well-developed ego, and he seems not to have suffered any great moral or spiritual crises.
 - 6. He occasionally displayed a raucous sense of humor, and enjoyed his beer, wine, and schnapps as much as the next man.
 - 7. Although generally good-natured, he sometimes displayed a hot temper, particularly if affront was given to art, which was sacred to him. Anecdote: Bach and “the bungler,” and incident in which Bach threw his wig at the organist for making a foolish mistake in rehearsal, shouting, “You should have been a cobbler!”
 - 8. Bach was entrepreneurial, a practical joker, and a workaholic who seemed to have wasted very little time in his life.
 - 9. He was highly regarded in his lifetime as a performer. He was less highly regarded as a composer.
- C. Bach’s music constitutes a virtual encyclopedia of High Baroque compositional genres, techniques, and national styles.

Musical Examples:

- 1. Toccata in D Minor for Organ, BWV 565 (ca. 1706). Such toccatas grew out of the church tradition of organ preludes played in preparation for a choral work.
- 2. Goldberg Variations, BWV 788 (1742), Theme, which is amazingly “Chopinesque.”
- 3. Brandenburg Concerto No. 2, BWV 1047 (ca. 1721), movement three, which combines Italian concerto style with French orchestration, crafted together with German rigor.
- 4. Orchestral Suite in D, BWV 1068 (ca. 1729–31), “Air on the G String,” a lyrical, Italian-style melody.
 - B Minor Mass, BWV 232 (1745), “Hosanna” from the Sanctus portion of the Latin Mass, an ecstatic musical vision of Bach’s Lutheran faith.
 - a. The sections of this Mass were composed at different times for different occasions. In 1733 Bach composed a Kyrie in B minor for the recently deceased Friedrich August I, the Catholic Elector of Saxony. At the same time he was writing a Gloria in D major to celebrate the ascension to the throne of Friedrich August II, from whom he hoped to gain a court appointment.
 - b. Much later (1747?) Bach decided to add to the Mass movements he had already written, adding a Credo and the portions from the Hosanna onward, to create a grandiose and complete composition

never intended for actual liturgical use. At this point he was writing more for himself, not just for occasions of church or municipality.

6. Coffee Cantata, BWV 211, (ca. 1732–34) “Heute Nacht.” This “cantata” is really a small-scale comic opera, an emerging genre at the time. The plot involves a father’s attempts to make his daughter give up drinking coffee.
 7. St. Matthew Passion, BWV 244 (1727), No. 21, “Erkenne mich, mein Hüter,” the so-called “Passion Chorale,” occurs five times in the course of the more than three-hour St. Matthew Passion. It represents the Christian community and the power of faith, both very important to Bach.
- D. BWV stands for *Bach Werk Verzeichnis*, or Bach Work Catalogue, a modern system developed to organize and list his complete works. Like most composers before 1800, Bach primarily composed for occasions, and was not concerned with cataloguing his own works systematically. Also, occasional music was often not properly cared for or preserved, and much of it was lost to the ravages of time.

II. Goals of This Course.

- A. Our first goal is to understand Bach’s music as a synthesis, a whole that is greater than the sum of its parts.
 1. National styles.
 2. Compositional technique.
 3. Extraordinary expressive range.
- B. Our second goal is to learn something of the life and personality of J.S. Bach.
- C. Our third goal is to learn something of the musical traditions and composers from whom Bach drew his inspiration.
- D. Our fourth goal is to understand Bach as a man of his time, as influenced by then current trends and traditions.
- E. Our final goal is to get to know a good sampling of Bach’s music.

III. Biographical/Career Background.

- A. Bach’s early life.
 1. J.S. Bach was born March 21, 1685 in Eisenach, Thuringia, in east-central Germany.
 2. He was born into a large family of musicians. Bach himself listed 42 relatives who were musicians. They used to gather periodically for reunions at which, after an opening chorale, they would proceed to more entertaining pieces, especially the “quodlibet” (what-you-like), which consisted of harmonizing and extemporizing upon popular songs, usually producing a great deal of laughter in all who heard them.
 3. 1694/1695: Bach’s parents died prematurely within nine months of each other; and Sebastian went to live with his older brother Johann Christian Bach, an organist/ harpsichordist in Ohrdruf.
 4. 1695–1699: Bach excelled at the Ohrdruf Lyceum, particularly in music and theology, which subjects would dominate his adult life. Sebastian developed a reputation as an excellent singer, violinist, and a developing keyboard player.
 5. 170–1703: Bach enrolled in the honors choir attached to the Church of St. Michael in Lüneburg, where he was able to study with some of the best musicians in Lutheran Germany.
 6. 170–1707: Bach’s first professional position was as church organist at Arnstadt.
 7. 170–1717: Bach was court composer at the court of Weimar.
- B. The following job opportunities were available to a High Baroque composer (in descending order of status/preferability):
 1. The opera house. Advantages: High pay, high profile, a chance to work with the best singers around. Disadvantages: One was a slave to fashion, to the singers, and to one’s royal patrons.
 2. The secular court. Advantages: In a wealthy court, one could work with fine singers, orchestras, and instruments, and had only to please one master, the patron himself.
 3. Church/Municipality. Advantages: Such jobs were common and reasonably secure. Disadvantages: One worked for the municipality and church and thus had many masters, along with educational duties such as teaching Latin. The schools then were a ministry of the Church.
- C. Bach split his career between secular courts and the church/municipality, especially during the last 10 years of his life when he worked for the city of Leipzig.

Lecture Two Christmas, 1722

Scope:

December of 1722 found J.S. Bach at a crossroad in his musical and personal life. He had enjoyed a very comfortable and rewarding position at the court of Prince Leopold of Anhalt-Cöthen, where he composed many of his great instrumental works for his knowledgeable and appreciative patron. The sudden death in 1720 of Bach's first wife, Maria Barbara, dealt him a heavy blow, but he remarried in 1721, finding a good match in the talented Anna Magdalena Wülken. However, increasing cutbacks in funding for the orchestra, combined with the opposition and jealousy of Leopold's new wife toward music in general and Bach in particular, convinced Sebastian that he must seek his fortune elsewhere. Desiring to secure a prestigious cantorship which would also include a university education for his sons, he applied around Christmas of 1722 for the vacant position in Leipzig, and he was hired by the Town Council in May, 1723. Despite his dissatisfaction with the job and repeated efforts to find employment elsewhere, he remained in Leipzig for the remainder of his life.

Outline

I. Christmas, 1722.

- A. This was a time of mixed blessings for Bach and family.
- B. The last two and a half years had been tough ones for Bach, both personally and professionally.
 - 1. Bach's job, as director of music at the Court of Anhalt-Cöthen, was initially an excellent one. His employer, Prince Leopold, loved and understood music. Since the Calvinist court of Cöthen allowed for no elaborate church music, Bach wrote much of his great instrumental works here. These included:
 - a. Concerti, including the six Brandenburg concerti and the violin concerti;
 - b. Two of his four orchestral suites (Nos. 1 and 4);
 - c. Sonatas and Partitas for solo violin, solo cello, and for violin and harpsichord;
 - d. Keyboard works, including the Two-Part Inventions, *Das Wohltemperierte Klavier*, Book I;
 - e. Much miscellaneous chamber music, and a few cantatas.
 - 2. After 1718, some dark clouds appeared on this otherwise cloudless horizon.
 - a. Financial difficulties had forced a gradual but significant cutbacks in the size of the orchestra. This was probably due to political pressure on Leopold to support Prussia militarily.
 - b. Bach's employer and patron, Prince Leopold, married the decidedly anti-musical and anti-Bach Princess Fredericka Henrietta of Anhalt-Bernburg during the winter of 1722.
 - 3. Summer, 1720: Bach's wife Maria Barbara died, leaving him with four children: Katarina Dorothea (11), Wilhelm Friedemann (9), Carl Phillip Emmanuel (6), and Johann Gottfried Bernard (5).
- C. Bach was remarried in December 1721 to Anna Magdalena (nee) Wülken, 16 years his junior, and an excellent soprano singer.
- D. By Christmas, 1722, Bach had resigned himself to applying for job as Cantor (music director) at Leipzig. He wanted his sons to be able to have the university education that he himself never had. He was able to more than double his income through the "Akkzidentien" such as funeral music.
 - 1. The job had been available for six months, since the death of Johann Kunau.
 - 2. Bach considered it a step down professionally, since it involved educational and administrative responsibilities for both the church and the town.
 - 3. Four previous applicants had, for various reasons, already turned the job down.
 - a. The first was Georg Phillip Telemann, cantor in Hamburg, and the most famous living German composer. He used this situation to improve his compensation in Hamburg, where he stayed, since it was a more important city and a more lucrative position.
 - b. The next was Christoph Graupner, Kappellmeister of the Court of Darmstadt. His prince refused to release him from service, and so he had to remain where he was.
 - c. Next in line was Johann Friedrich Fasch, court Kappellmeister at Zerbst. He refused the position when he was told it required teaching Latin.
 - d. The least favored candidate was Sebastian Bach.
 - 4. The city fathers of Leipzig were reluctant to consider Bach for the job since:
 - a. Bach's reputation was as an organist and harpsichordist; but the job called for a composer.
 - b. Bach lacked a university education, and he appeared to the Town Council to be ignorant.

- ## II. Sebastian Bach moved his family to Leipzig.

Lectures Three and Four

Introduction to the Baroque Aesthetic and Fugue

Scope:

The period in music history from 1600 (the birth of opera) to the death of J.S. Bach in 1750 became known as the Baroque era. It was a diverse period that saw great change, and it was characterized in vocal terms by opera, and in instrumental terms by fugue. These two genres epitomize the dichotomy of emotional extravagance (opera) and technical control (fugue) that formed the basis of the Baroque aesthetic. Composers during this 150-year period sought increasingly to control systematically every aspect of their music around tightly constructed rhythmic and melodic motives, and a strong sense of tonality, reinforced by repetition and sequence. Performers at the same time were expanding the envelope of their technique to the limits of the capabilities of their instruments and voices. The practice of ornamentation of melody became universal and increasingly codified.

Another fundamental organizing principle of Baroque music was classic rhetoric and the desire to make music more understandable by making it more like a speech. Baroque composers sought to portray the full range of emotions (or passions, or affects) as “generic states,” but J.S. Bach still succeeded in communicating a great deal of personal emotion and poetry as well, and he did so through music that, paradoxically, seems so technically perfect that its emotional and spiritual impact almost defy explanation.

The most characteristic instrumental genre of High Baroque is the strangely-named style called “fugue,” from the Latin *fuga*, meaning flight. A polyphonic work for a fixed number of parts (called “voices”), the fugue combines statements of one or more subjects (themes) with counter-subjects derived from the subject material, in imitative patterns that follow established procedures. The typical structure of a fugue begins with an exposition of the subject heard successively in each voice; followed by episodes in which seminal ideas from the subject are pursued as transitional or modulatory passages leading to various re-statements of the subject in different voices and keys. It is often during restatement that the subject may be overlapped with itself (*stretto*), either in its original form, or in an expanded form (augmentation), or a compressed form (diminution). The Bach fugues combine overwhelming compositional technique with profound emotional and spiritual depth to a degree that is transcendent, making Bach without peer in this genre.

Outline

I. Baroque “Style”/Aesthetic Essence.

- A. The Baroque era in music runs from 1600 to 1750 (this is, of course, a later period division invented in the 20th century).
- B. The Baroque period extends from the birth of opera (Jacopo Peri’s *Euridice*) to the death of Johann Sebastian Bach. Operatic styles and techniques virtually dominated the music of the Baroque, and opera has continued to exercise a powerful influence on the musical world ever since.
- C. Musically, it was an extraordinarily diverse era of almost constant change.
- D. Great diversity aside, there are certain aesthetic, expressive, and technical musical aspects that remain almost uniform throughout the age, from the operas of Peri to the fugues of J.S. Bach.
- E. Although music is not a science, and its meaning is subjective, we nevertheless observe some consistent communal responses to basic musical ideas and forms of expression. We will now compare the nature of emotional expression in late Renaissance vs. High (late) Baroque religious music, as heard in the following listening examples:
 1. Palestrina, Pope Marcellus Mass (1555), “Hosanna in excelsis” from the Sanctus, meaning “Hosanna in the highest.”

The emotional world of late Renaissance religious music, in comparison to High Baroque religious music, can be described as more prayerful and emotionally restrained. This “Hosanna” is brief (about 45 seconds) compared to the Bach. Musical time affects our bodies differently than actual time. It can alter our perceptions of time and space. This piece is for voices only, a homogeneous sound. There is little personal expression or message here; it is more of a communal statement. We do not have time to be drawn into this piece very deeply.
 2. Bach, B Minor Mass (1745), Sanctus, “Hosanna.”

Bach’s setting of the Hosanna runs 2 min. 48 sec., a significantly longer span of time. Bach gives us time to understand, approve of, and be drawn into his musical statement. He does not give us time to

become bored. The key decision for any composer is how long to make each part of his music. Music is time defined by sound. Bach's Hosanna is concerted music, scored for voices with orchestra, which adds color and gaiety. The piece has compelling rhythm and physicality. The emotional and religious message is one of ecstasy.

- F. The emotional world of High Baroque music, in comparison to late Renaissance music, can be described as extravagant and unbridled. Thinkers of this age literally catalogued the full range of emotional states, and they wrote about how these passions or "affections" [cf. *Affektenlehre*] were to be expressed theatrically and musically. Thus, Baroque-era artists often sought to portray emotions, not so much personally, but as observable states. Bach gives us both the personal and universal aspects.
 - G. Musical comparison: surface organization and control in late Renaissance solo instrumental (non-dance) music vs. High Baroque instrumental music. Compare the following and, as an exercise, try to guess which piece lasts longer.
 - 1. Luis Milan, Fantasia No. XI for Vihuela (ca. 1552). The overall impression rhythmically, harmonically, and melodically speaking is one of rambling, pleasant but not especially memorable. To some extent this is part of the Fantasia style, but it is also characteristic of the instrumental music of the period.
 - 2. Bach, Fugue in C# Major, Well-Tempered Clavier Book 1 (1722). The technical/compositional language of the High Baroque excerpt, as compared to the late Renaissance excerpt, exhibits a much greater degree of control and organization of such aspects as beat, phrase, and melody.
- II. The Baroque duality in music is its emotional extravagance and technical and compositional control. Quotation from Paul Henry Lang.
- A. Musical Example:
Bach, Fugue in C# Major, Well-Tempered Clavier Book 1 (ca. 1720)
 - 1. This piece exhibits extravagant melodic content.
 - 2. It is carefully controlled via:
 - a. Regular beat and meter.
 - b. Predictable melodic reoccurrence.
 - c. Clear melodic framework.
 - d. Pre-existing formal process.
 - B. The Baroque duality of extravagance and control is equally observable in Baroque art, architecture and music (examples: ceiling paintings, architectural embellishments).
- III. "Baroque": Definitions.
- A. The term comes from the Portuguese "barocco," meaning a large, irregular pearl.
 - B. It was originally applied as a pejorative, meaning something of "corrupt taste."
 - C. By the early 20th century the term was used to refer to the flamboyant, intricate, and highly stylized art of the era 1600-1750.
 - D. Baroque era divisions:
 - 1. 1600–1650: the Early Baroque was characterized by extraordinary experimentation technically, harmonically, and emotionally. Opera, as a court (and later, a public) entertainment, arose first in Italy and then dominated the musical life of all Europe.
 - 2. 1650–1700: the Mid-Baroque saw the emergence of a strictly instrumental tradition of performance, and the solidification of the new harmonic and technical practices.
 - 3. 1700–1750: the High Baroque was an era of transcendence, as composing and performing technique reached a new plateau, even as a new era of experimentation began, leading ultimately to Classicism and the music of the Age of Enlightenment.
 - E. J. S. Bach was the transcendent composer of the High Baroque. No composer was more representative of the era and its aesthetic, and no composer was more skilled at writing fugues.

[Beginning of Lecture Four]

IV. This lecture explores in detail the characteristic Baroque duality of emotional extravagance and technical control epitomized in its single most characteristic instrumental genre: the fugue.

A. Fugue epitomizes the Baroque genius for systematic organization, presentation, and exploration/exploitation of extravagant numbers of simultaneous melodies. Definitions of some commonly used terms:

1. Polyphonic: Music in which there are two or more simultaneous melodies of equal importance. Poly (many) phonic (sounds or melodies) music began its evolution around A.D. 1000 and culminated in the music of Bach, Handel, and the High Baroque.
2. Contrapuntal: Synonymous with polyphonic, this word comes from the Latin *punctus contra punctum*, meaning point against point or note against note.

B. Basic Characteristics of a Fugue.

1. Fugue is a polyphonic work for a fixed number of parts, called “voices,” even though fugues are usually written for organ or other instruments.
2. The main theme is called the “subject,” and it is specially designed to be easily dissected and made to generate new melodic and rhythmic ideas.
3. The subject is heard systematically in each part, accompanied by various subsidiary melodic material that is invariably generated from the subject itself.
4. A fugue is an exhaustive exploration of the melodic possibilities of one melody. Unless designated as a “double fugue,” a fugue is a monothematic composition in which all melodic material is in some way derived from the subject.
5. Writing a fugue is highly technical., like designing a building or a pocketwatch; yet the results must be pleasing to the ear. Bach is not only complex, but fun to listen to, whereas often these two objectives are mutually exclusive.

C. The Parts of a Fugue:

1. Exposition is the opening section of a fugue, during which the subject is heard successively in each part (voice).
2. Episodes are transitional/modulatory passages based on motives derived from the subject or countersubject.
3. Restatements are restatements of the fugue subject in various voices and keys.

D. Musical Example: Bach, Fugue in C# Major, *Well-Tempered Clavier*, Book 1 (ca. 1720).

1. The subject is a short melody, full of great physicality, grace, and memorability.
 - a. Its opening turn gives grace and a sense of coiling up of tension that will be released in the melody’s upward leap.
 - b. Bach uses the leaps in the melody to imply two diverging melodies at once, a popular technique with composers of his day.
 - c. A fugue subject is difficult to write because it must be melodically interesting, yet it must work when overlapped with itself. Counterpoint students spend up to half a semester learning just how to write a good subject and counter-subject with sufficient harmonic and melodic possibilities, after which the fugue often seems to write itself.
2. It is composed for three parts (or voices).
3. In this exposition the entry order of voices is soprano, alto, then bass.
 - a. The exposition is “telescopic,” piling up entrances of the subject in different voices.
 - b. Fugue is not to be confused with canon (e.g. “Row, row, row your boat”) in which all voices sing exactly the same thing at different times, over and over. In fugue, the answering statement of the subject is not an exact imitation but a “tonal answer,” usually in the dominant key (5 notes away).
 - c. In this fugue, the voice beginning with the subject (soprano) does not repeat it, but it goes on to a derivative melody called a counter-subject, while the subject is being stated by a new voice (the alto).
 - d. The counter-subject follows the contours of the subject, but it does not distract us from it, and it has just enough cohesion to exist as a melody on its own.
4. There are three different “types” of episodes (examples given in WordScore Guide).
 - a. Sequential dialogue of descending motives.
 - b. Two-voice dialogue based on opening turn and leap of the fugue subject.
 - c. Sequence in the soprano based on the opening four beats of the fugue subject.
5. General points of interest in this fugue.

- a.** The fugue is structured into three large parts.
- b.** The subject restatements occur in various different keys.
- c.** Episode five is particularly long, and it is organized into two parts.
- d.** An unusual exposition-recapitulation follows episode five with two more restatements of the subject and a sixth episode combining types one and two.

Chronology

Late Renaissance - Baroque - Early Classical Era

Mid/Late Renaissance:

Des Prez, Josquin: ca. 1440–1521

Luther, Martin: 1483–1546

Palestrina, Giovanni Pierluigi da: ca 1525–1594

Early Baroque:

Gabrieli, Giovanni: ca 1557–1612

Bacon, Francis: 1561–1626

Peri, Jacopo: 1561–1633

Shakespeare, William: 1564–1616

Galileo Galilei: 1564–1642

Caravaggio, Michelangelo da: 1565–1609

Monteverdi, Claudio: 1567–1643

Gesualdo, Don Carlo: 1570–1613

Kepler, John: 1571–1630

Praetorius, Michael: 1571–1621

Harvey, William: 1578–1657

Frescobaldi, Girolamo: 1583–1643

El Greco: 1584–1614

Descartes, Rene: 1596–1650

Thirty Years War: 1618–1648

Mid-Baroque:

Schutz, Heinrich: 1585–1672

Hobbes, Thomas: 1588–1679

Milton, John: 1608–1674

Froberger, Johann Jakob: 1616–1667

Lully, Jean-Baptiste: 1632–1687

Vermeer, Jan: 1632–1675

Locke, John: 1632–1704

Leeuwenhoek: 1632–1723

Buxtehude, Dietrich: ca 1637–1707

Louis XIV: 1638–1715

Newton, Isaac: 1642–1727

Stradivarius, Antonio: 1644–1737

Pachelbel, Johann: 1653–1706

Corelli, Arcangelo: 1653–1713

Torelli, Giuseppe: 1658–1709

Purcell, Henry: 1659–1695

High Baroque

Couperin, Francois: 1668–1733

Vivaldi, Antonio: 1678–1741

Telemann, George Philipp: 1681–1767

Rameau, Jean-Phillippe: 1683–1764

Bach, Johann Sebastian: 1685–1750

Scarlatti, Domenico: 1685–1757

Handel, George Frederic: 1685–1759

Early Classical

Voltaire: 1694–1778

Perlogesi, Giovanni Battista: 1633–1710

Hume, David: 1711–1776

Rousseau, Jean-Jacques: 1712–1778

Bach, Carl Philipp Emanuel: 1714–1788

Stamitz, Johann: 1717–1757

Smith, Adam: 1723–1790

Haydn, Joseph: 1733–1808

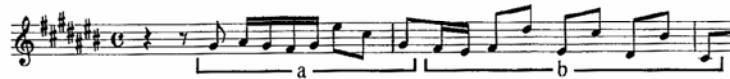
Bach, Johann Christian: 1735–1782

Jefferson, Thomas: 1743–1826

WORDSCORE GUIDE™: J.S. Bach
Fugue No. 3 in C# Major from the Well-Tempered
Clavier, Book I, BWV 848 (1722)

For 3 voices

SUBJECT: Liltng, tuneful melody gracefully unfolds initially in the soprano voice



Note: The subject features two essential motivic units:

- a: An elastic turn followed by an energized, upwards, leap and a gentle descent
- b: A series of upwards leaps (an isolation of the leap heard in motive "a") which themselves descend to the lowest note of the subject, a tonic C#

COUNTERSUBJECT: A sixteenth note "patter" melody; it fills in the "gaps" between eighth notes of the **SUBJECT**

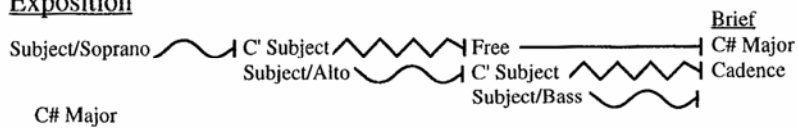


Note:

- The Countersubject has the same general melodic counter as the **SUBJECT** and, as a result, sounds like an elaborated, slightly varied version of the **SUBJECT**
- As is typical for a Countersubject, it is somewhat less interesting melodically than the **SUBJECT**

Part 1

Exposition



7 Episode 1

Type 1: Sequential dialogue of descending motives

Soprano:
Alto:
Note: Countersubject-like patten accompaniment in the bass

16 Episode 3

Type 2: Two-voice dialogue based on opening turn and leap of the fugue **SUBJECT**

Soprano:
Alto:
Note: Countersubject-like patten accompaniment in the bass

Part 2

22 Episode 4




Type 3:
Sequence in the soprano based on the opening four beats of the **SUBJECT**

25 Restatement 4



26

| | | | |
|-----------------|-------|------------|-------|
| Subject/Soprano | ~~~~~ | C' Subject | ~~~~~ |
| Free/Alto | ~~~~~ | Subject | ~~~~~ |
| C' Subject/Bass | ~~~~~ | Free | ~~~~~ |
| G# Major | | C# Major | |




10 **Restatement 1** **12** **Episode 2**

Subject/Soprano  Type 1
 C' Subject/Alto  Note: Patter
 Free/Bass  accompaniment now
 G# Major in the soprano

14 **Restatement 2**

C' Subject/Soprano 
 (alto silent)
 Subject/Bass 
 a# minor

19 **Restatement 3**

Free/Soprano  Brief cadential
 Subject/Alto  phrase brings
 C' Subject/Bass  Part 1 of the
 e# minor fugue to a close

| | | |
|---|---|----|
| C | C | e# |
| l | a | |
| o | d | m |
| s | e | i |
| e | n | n |
| d | c | o |
| e | r | |

28 **Episode 5** extended, in 2 parts:

Part 1:

Type 1:

Dialogue { sop.
 alto

Patter: bass

Patter: sop

Dialogue = { alto
 bass

(inversion)

35 Part 2:

Type 3:

SUBJECT

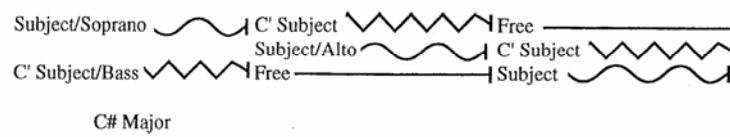
seq.
 in
 sop.

SUBJECT

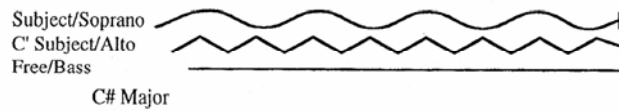
seq.
 in
 bass
 (inversion)

Part 3 Recapitulatory



42 **Restatement 5** (Almost an Exposition Da Capo, unusual for a fugue)



52 **Restatement 6**



48 **Episode 6** combines Types 1 & 2

Type 1  Type 2 

Patter accompaniment
in Bass 

53

Concluding,
cadential
material

| | | |
|---|---|----|
| C | C | C# |
| l | a | |
| o | d | M |
| s | e | a |
| e | n | j |
| d | c | o |
| e | r | |

Bach and the High Baroque Index Of Musical Examples

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| | |
|--|---|
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Bold face indicates a lecture featuring the work listed

Lecture Five

Historical Overview from Constantine through the Great Thinkers of the Baroque

Scope:

In contrast to the slower rate of change preceding the High Middle Ages, music since that time has reflected the ever-quicken pace of change in human society as a whole. These musical changes are not haphazard, but they are due to the composer's need to be relevant to his time, and to the changes in the composer's world. Thus, aesthetics change as well, as that which is considered expressive is continually redefined. The foundations of Baroque-era thought began to be laid in the fourth century, when Constantine declared Christianity a legal, protected religion. The power of the Church grew as the power of Rome dwindled, leading to an Age of Theocracy that we call the Middle Ages. Due to a series of human and natural disasters in the 1300s, Europe experienced a crisis of faith and became gradually more secular, turning for inspiration to the thought and art of the ancient, pre-Christian world in a movement known as the Renaissance. The Roman Catholic Church responded to the challenges posed by the Renaissance and the Protestant Reformation with the Council of Trent and the Counter-Reformation, central to which was a deepening of its own type of piety and faith in papal authority. The Roman Church encouraged the expression of these ideals in simpler, more classical terms, as the ancients would have done. This gave rise to the sincere and serene style of composers like Giovanni Pierluigi da Palestrina. The Renaissance rediscovery of scientific thought led to the appearance of an impressive scientific community of thinkers, such as Bacon, Galileo, and Newton, who posited that a rational order lay behind the observable universe. In political terms, the Baroque saw the rise of absolutism, a doctrine of kings as divinely-appointed absolute rulers. These monarchs sought to extend their dominion into the artistic world through art and architecture that was splendid and extravagant, e.g., Versailles (Louis XIV) and Sans Souci (Frederick the Great).

Outline

- I. "Music as a Mirror" is a basic premise of this course.**
 - A.** Since the High Middle Ages (ca. A.D. 100), Western (European) music has exhibited almost constant stylistic change.
 - B.** Stylistic changes do not occur serendipitously. There are always various pressures that shape a composer's output.
 - C.** Stylistic changes reflect the changing world around the composer, for he or she is part of a community in a certain place and time. Composers do not defy popular taste and sensibility, unless such defiance is also present in the culture. For example, Mozart would not have written his long, lyric lines had he lived in the time of Bach. Had the latter lived in Mozart's day, he would have reflected the style of that time.
 - D.** Four "Tenets" of Western Music.
 - 1.** Music is a mirror of the larger society in which it exists.
 - 2.** Composers seek to be "relevant" to the world around them. Composers today can no more write in the style of Mozart than he could have written in the style of Palestrina, or Bach for that matter. Mozart in fact rejected the bulk of Bach's music as needlessly complicated and hopelessly artificial.
 - 3.** What is considered "expressive" changes from era to era and place to place.
 - 4.** The rate of change in Western society—and musical style—increases as we move forward to the present day. Once we could talk about styles lasting a hundred years. Now we are lucky to see a style last for ten.
 - E.** The musical stylistic trends that together constitute the High Baroque style, were a mirror of a rich and diverse time.
- II. Constantine the Great and the late Roman Empire.**
 - A.** 313 C.E.: Constantine issues the Edict of Milan, granting Christians and Christianity equal rights in the Empire, whereas Christians had been considered "atheists" because they rejected the Greco/Roman gods.
 - B.** Constantine was himself a devout Christian, and in effect he made Christianity the state religion.
 - C.** The Roman Empire in 313 was:
 - 1.** A multi-national/ethnic police state.
 - 2.** A state beset with internal and external problems, as its resources were stretched to the breaking point by its efforts to defend itself from invasion by the "barbarians."
 - D.** The adoption of Christianity helped to reunite a diverse and crumbling empire.

- E. The year 476 marks the final “Fall of Rome” (Western Roman Empire).
 - 1. In 410, Alaric and his army of Visigoths (Germans) had entered Rome and caused trouble for three days, the first such invasion of Rome in 800 years.
 - 2. Much more damaging was the sack of Rome in 450 by the Vandal (German) army under Gaiseric, which pillaged and burned the city for up to three weeks.
 - 3. In 476 Rome, and all Italy, ceased being ruled by Italians.

III. The Early Christian Church.

- A. As the power of Roman municipal authority dwindled during the fifth and sixth centuries, that of the Roman Bishop (the Pope) grew.
- B. The Church became, increasingly, a bastion against encroaching barbarity.
- C. The Age of Theocracy dawned in the seventh century, dominated philosophically, spiritually, educationally and artistically by the Church. For the next 800 years (until 1400), God, the Church, and humanity’s relationship to them, become the central philosophic, spiritual, educational, and artistic issues for Western Europe. This huge period of time also became known as the Middle Ages.

IV. The Middle Ages (600–1400).

- A. 600–1000: The Dark Ages.
 - 1. This was a fragmented and difficult time in Western Europe, with dislocated populations; loss of ability to farm extensively and feed large populations; disintegration of cities; and development of the manorial or feudal system for protection. Trade and interaction between provinces in Europe was reduced to a minimum, and interaction with the rest of the world was reduced almost to nothing. The Frankish Kingdom of Charlemagne (742–814) encompassed much of what is now France, Switzerland, and western Germany, and it was a haven of learning and civilization.
 - 2. The Middle Ages saw the completion of the Christianization of western Europe and its induction into the rites and doctrines of the Roman Church.
- B. 1000–1400: The High Middle Ages.
- C. Civility and civilization returned to Western Europe, with increased public safety; a rediscovery of agricultural technology, such as horse-drawn plows, crop rotation, and windmills for irrigation and milling. The great cities were founded: Paris, London, Bruges, etc. Cities demanded a food supply, public safety, trade routes, and communication. Where cities flourished, so did culture and learning. The great universities were founded: Paris, Cambridge, etc. Architecture flowered as the Roman arch was rediscovered, giving birth eventually to the Gothic arch. The secular courts grew in power and splendor. The Crusades to liberate the Holy Land were launched during this period.
- D. The 14th century (in Italian, the *trecento*).
 - 1. It was an era of “great change and diversity,” to quote music historian Donald Grout, which is a euphemistic way of saying that “all hell broke loose” for a number of reasons, signaling the end of the Age of Theocracy.
 - 2. The absolute authority of the medieval Roman Church came to an end because of a crisis of faith brought about by various events, including:
 - a. The “Babylonian Captivity” of the Church (1305–1378). Due to civil unrest and indeed anarchy, the papal court abandoned Rome and relocated to Avignon in southern France. However, this distance from the city of St. Peter eventually eroded the sense of papal authority.
 - b. The Great Schism (1378–1417) Some Church authorities, scandalized by the “exile” of the papacy from Rome, urged the appointment of a new pope at Rome. The Avignon papacy responded with censures, with the result that during this period there were as many as three rivals laying claim to the See of St. Peter. The ancient Catholic tradition of one pope or Vicar of Christ on earth, and of absolute papal authority, was shaken by the Schism, and by the corruption and high living among the high clergy.
 - c. The Black Death (1347–1350). This was the first of several devastating plagues that ravaged Europe and depopulated many cities dramatically.
 - d. The Hundred Years War (1337–1453) grew out of English resentment of the French presence dating from the Norman invasion under William of Normandy. Things came to a head when Edward III of England and Philip IV of France clashed over the duchy of Guienne, trade with Flanders, and Philip’s support of Scotland against England. The ensuing battles, which included Sluis (1340), Crécy (1346), Calais (1347), Agincourt (1415), Patay, and Normandy, saw the

gradual taking of France north of the Loire by the English, and its subsequent liberation by the French led by Du Guesclin, Charles VI, Joan of Arc, and many others. The war practically destroyed feudal society in France, and ruined England as a continental power.

3. The weakened Roman Church had no real answers for these disastrous events. One upshot of the “crisis of faith” was an ever-greater emphasis and reliance during the 14th century on secular ideas, art, music, and literature. There was an explosion of vernacular literature, much of which was brutal satire, such as Dante’s *Divine Comedy* (1307), Boccaccio’s *Decameron* (1353), Chaucer’s *Canterbury Tales* (1386). Born at this time was the movement known as humanism, a rebirth of Latin and Greek language, art, philosophy, and literature, which offered a pre-Christian model for life in a time of Christian crisis.

V. The Renaissance (1400–1600) was marked by:

- A. The rediscovery of ancient Greek and Roman culture.
- B. A rededication to human (as opposed to spiritual) values, i.e., fulfillment in this life as well as salvation after death, to quote historian Donald Grout.
- C. The medieval Church had regarded music purely as the handmaid of faith, an aid to devotion. Secular, human music thus was viewed as self-indulgent and carnal. Ancient Greek views towards music and musical expression as a powerful, mystical, almost magical force were revived. As a moral and arithmetic truth, it embodied in sounds the truth, order, and beauty of the physical cosmos. Renaissance philosophers and musicians sought to recreate these musical effects described by the ancients. The various European “Platonic” and “Greek” academies were formed as societies of learned people dedicated to restoring Hellenistic art and learning. The chief patrons of such music were the increasingly secular principalities and oligarchies of Italy.
- D. Though secular rulers were the principal patrons of the “new” music, the Greek-based expressive spirit of the Renaissance was not lost on the Catholic Church, which encouraged its musicians to do what its artists and architects had already done: recover the simplicity and power to move that was supposedly characteristic of the music of the ancients.
 1. Palestrina’s music, at once sober and deeply moving, epitomized late-Renaissance Catholic music and the Counter-Reformation movement in the Roman Catholic Church.
 2. Musical Example: Palestrina, *Pope Marcellus Mass*, “Hosanna” section of the Sanctus (ca. 1555) is compared once again to the “Hosanna” from Bach’s *Mass in B Minor*.

VI. The Baroque Era: Musical Development, Absolutism, and the Age of Reason.

- A. During the Baroque the “language” or syntax of music was codified and standardized, including such things as tuning systems, instrumentation, and the harmonic system. The piano was invented. For the first time, a distinction was made between chamber music and orchestral music. Vocal and instrumental virtuosity were developed, as opera and the technology of instruments evolved.
- B. Absolutism: The Baroque was the age of the “Absolute Monarch” who claimed to rule by “Divine Right,” having achieved in secular life the kind of power and authority held in the Middle Ages by the highest leaders of the Church. The most notable of these absolute monarchs was Louis XIV (the “Sun King”) of France, who reigned for half of the Baroque era, from 1643 to 1715.
 1. The absolute rulers (and those who would imitate them) used music, as they did art and architecture, to glorify themselves and their reigns.
 2. The splendor, scope, and extravagance of much Baroque art stems from its role as an element of state propaganda, to awe, stupefy, and impress.
- C. Age of Reason/Faith in Reason.
 1. The Renaissance rediscovery of pre-Christian scientific, philosophical, and artistic thought helped initiate the secular, rational mood of the Baroque.
 2. By ca. 1600 a true scientific community had begun to observe and codify the physical universe. Leaders in this effort included Francis Bacon (1561–1626), Galileo Galilei (1564–1642), Johann Kepler (1571–1630), William Harvey (1578–1657), Anton Leeuwenhoek (1632–1723), and Isaac Newton (1642–1727).
 3. Reason and faith in reason also characterized Baroque political and philosophical thought. Leading thinkers here included Rene Descartes (1596–1650), Thomas Hobbes (1588–1679), and John Locke (1632–1704).

- D.** The essential Baroque philosophical/scientific/artistic world view had the following characteristics. Order and control, applied rationally, was the ideal state of affairs; through careful observation and logic, the complexity of nature could be understood, even controlled.
- E.** The Baroque era was characterized by the duality of extravagance and control.
 - 1.** Extravagance: a reflection of the multiplicity and complexity of nature and the world and the cosmos.
 - 2.** Control: the rational hand of humankind ordering that complexity.

Lectures Six through Eight

Style Features of High Baroque Music— A Musical Glossary

Scope:

J.S. Bach did not need to create his own musical language. He was born into an age in which the materials and syntax of music were already developed and codified to a high degree. Six of the most important of these elements were 1) rhythm and meter, 2) instruments and instrumental style, 3) Baroque-style melody, 4) musical texture, 5) tuning systems, and 6) functional harmony. Bach did not so much evolve new styles as perfect existing ones, fusing and synthesizing various national styles in both vocal and instrumental genres. In the Baroque era, beat became more regular and was organized into meters using bar-lines. Rhythms tended to be well-defined and were often based on dances. Purely instrumental music appeared, even as the quintessentially vocal genre of opera was invented and developed. Varying musical textures were used, including monody, homophony, and polyphony. The demand for a more expressive musical system caused the generation of more scale pitches from the Pythagorean model, and new tuning systems arose to handle this, including meantone, equal temperament, and well-temperament. Functional harmony was developed and codified, and it was supported by the convention of basso continuo or thorough-bass, as both a rhythmic and a chordal device.

Outline

I. Rhythm and Meter.

“Beat” is the smallest time division to which we can comfortably move our bodies. “Meter” is the grouping of these beats into larger, repeating patterns.

A. Musical Example of rhythm and meter in the High Renaissance: Palestrina, Pope Marcellus Mass, “Agnus Dei” (1555).

1. The beat is loose, understated, smooth, and relatively undefined.
2. The meter (the grouping of beats) is extremely complex, as each voice seems to project its own meter, depending upon its particular text.

B. Musical Examples: Waltz rhythm; jazz style, which de-emphasizes the beat for pragmatic reasons; and Gregorian chant, which de-emphasizes beat in order to emphasize text and avoid the physicality of dance.

C. Musical Example: rhythm and meter in the High Baroque, Bach, Brandenburg Concerto No. 2, movement 1 (ca. 1721).

1. The beat is crisp, pronounced, and dancelike, even though this is not dance music. The influence of dance music and dance forms on all Baroque music is profound.
2. The meter is regular and clearly perceived. Its duple meter is clearly notated and controlled via “bar-lines,” a notational device not common until after 1650.

D. Walking Bass is a steady rhythmic/harmonic device used to indicate and control beat and tempo in Baroque-era music.

Musical Example: Bach, Orchestral Suite No. 3 in D Major, II “Air” (ca. 1729-31).

1. Metronomic bassline seems to be “walking” in continuous eighth notes throughout the piece.
2. This is a typical Baroque device from Monteverdi to Bach.

II. Instruments/Instrumental Music.

A. Walking bass is an instrumental device that demonstrates the new Baroque importance of instruments and instrumentation.

B. In contrast, Renaissance “instrumentation” is predominantly vocal in conception and execution. The only exceptions are pieces conceived as dances.

C. Musical Example of typical Renaissance vocal music:

Josquin des Prez, *Petite Camusette* (ca. 1500).

1. This is an example of vocal polyphony in which all voices are equal.
2. It is written without separate instrumental parts, to be performed “a cappella” (unaccompanied), as in Church music. If instrument(s) are added in performance (to help the performers stay on pitch), they simply double one or more of the vocal parts, and are not independent parts.

D. Baroque Instrumentation.

1. Musical Example: Bach, Cantata No. 140, “Wachet Auf,” VII (1732).
 - a. This piece is in concerted or concertato style, using chorus and instruments, in which the latter have independent parts and do not merely double the voices.
 - b. It is typical of Baroque-era choral music and of French and Italian instrumental music.
2. Musical Example: Bach, Brandenburg Concerto No. 2, movement 1 (ca. 1721).
 - a. Fully instrumental music is an invention of the Baroque.
 - b. The Baroque cultivation of purely instrumental music is a development of huge importance. A purely instrumental tradition imposes the following demands.
 1. Musical syntax must be sufficiently developed to adequately provide musical interest without words.
 2. Listeners must be sufficiently well-versed to follow the abstract (non-verbal) line of instrumental music.
 3. Instruments must be sufficiently flexible and resonant to sustain the new musical demands placed on them.
3. Instrumental technology explodes during the Baroque. For example:
 - a. The organ becomes virtually a one-man orchestra, capable of creating in sound the sort of effect that a Gothic cathedral has on the eyes. The most famous organ builder of the day was Gottfried Silbermann, who designed and built more than 40 instruments.
 - b. The art of playing the in the clarino register of the natural trumpet (the fourth octave, where the overtones become close enough together to allow chromatic notes without valves) was lost after the 1750s, and not rediscovered until 200 years later, in the 1960s. For example, compare the pitifully simple trumpet parts in Mozart and Beethoven to those of Bach.

[Beginning of Lecture 7]

- c. The violin (*da braccia*, played on the arm) family was developed as solo instruments, in contrast to the *da gamba* strings, played resting on the legs, which had been the characteristic strings of the Renaissance, ideal for accompanying voices. The most famous builders were in and around Cremona, Italy: Amati, Stradivari and, Guarneri.

Musical Example: J.S. Bach, the fugue from the G Minor Sonata for solo violin (ca. 1720). The player uses advanced techniques to create the illusion of several violins playing different parts in fugal style.
- d. The harpsichord was perfected during the High Baroque, and the pianoforte invented by Cristofori, though it would not achieve an advanced stage until the early 1800s.

III. Baroque Melody.

- A. Compared to the Renaissance, melody takes on a huge new importance during the Baroque.
- B. Baroque melody—vocal and instrumental—tends to be ornate, complex, and filled with ornamentation, some of it vocal, some of it instrumental.
- C. Musical Comparison of melody in Renaissance and Baroque music:
 1. Gesualdo, Madrigal, “Io parto” (pub. 1611).
 - a. The writing is vocally conceived and does not make demands on the voice.
 - b. Its melody lines relatively conjunct and smooth.
 - c. The melodic parts are restricted in range, neither too high nor too low.
 - d. These melodies are not tuneful in the sense of memorable. They depend totally on the words to provide their structure and rhythm.
 2. Musical Example: Bach, Violin Concerto in E Major, movement 3 (ca. 1720). Its melody is:
 - a. Instrumentally conceived and makes use of repetition.
 - b. Complex, notey, leaping (relatively disjunct) and of great range.
 - c. Despite its complexity, very tuneful (very memorable).
 3. Musical Example: Franz Josef Haydn, Symphony 94, Second movement (1793). Though written for instruments, the melody is simple and vocally conceived.

IV. Texture: A Quick Primer.

- A. How many melodies are present at a given moment, and what is the relationship between them?

1. Monophony/monophonic texture has one and only one melody line, e.g., plainchant. Musical example: the Kyrie from the mass for Septuagesima Sunday.
2. Polyphony/polyphonic texture (counterpoint/contrapuntal texture) is the simultaneous presence of two or more melodic lines of equal importance, or the overlapping of a melody with itself, as in a canon or round. Musical Example: Bach, the fugue in C-sharp major from *Das Wohltemperierte Klavier*.
3. Homophony/homophonic texture (monody/monodonic texture) has one principal melody, with all other musical material perceived as being accompanimental. Musical example: Bach's Cantata 140 "Wachet auf, ruft uns die Stimme."

B. "Typical" textures:

1. Renaissance: vocal polyphony; in the late Renaissance, some vocal homophony, as in the madrigal style.
2. Baroque: vocal and instrumental polyphony and homophony.
3. Classical era: vocal/instrumental homophony, with occasional polyphonic passages or fugues.

V. Tuning.

A. The Baroque genius for systemization and codification focused also on tuning systems.

B. Background: the Greek mathematician Pythagoras (died ca. 497 B.C.E.) studied intervals and intervallic relationships (i.e. acoustics) and expressed them as mathematical ratios. To do this, he used an instrument called a monochord, and compared the pitches produced by using different lengths of the chord. The simpler the ratios, he discovered, the more easily the two pitches blend.

1. Interval: the registral distance between two sounds.
2. The "perfect" ("primary") intervals, as described by Pythagoras:
 - a. The octave is a 2:1 ratio of vibrating bodies, or the ratio between the whole string vibrating, and half the string vibrating.. The octave is the "wall" that all cultures have accepted as a limitation in creating pitches, since all pitches found inside the octave and beyond it are duplicated in the octaves above and below. The division of the octave into smaller parts is a cultural and aesthetic function.

[Beginning of Lecture Eight]

- b. A Perfect fifth (3:2 ratio of vibrating bodies) is formed when comparing the pitch of the full string (the fundamental) with the pitch of one-third of the string. Pythagoras realized that each iteration of the fifth produced a new pitch, not just a higher duplication.
- c. Perfect Fourth (4:3 ratio of vibrating bodies).
3. Pythagorean Scale: seven-note scale, derived from moving five successive perfect fifths upwards from a starting pitch and one perfect fifth lower from that starting pitch.
- C. Just Intonation: the tuning system derived from the Pythagorean scale.
- D. Growing expressive demands ultimately demanded greater pitch resources than those offered by the seven pitches of the Pythagorean pitches/Just Intonation system.
- E. More pitches were added by expanding the "circle of fifths" outwards from those successive fifths that created the Pythagorean scale, and after twelve iterations, one arrived back at the starting note...almost! The resulting tone was about an eighth of a tone sharper than that produced by stacking octaves.
 1. Problem! If one continues to move a perfect fifth upwards or downwards from a given starting pitch, an infinite number of new pitches will result, the starting pitch never being reproduced at a higher (or lower) octave.
 2. Solution: if the fifths are slightly shortened (tempered), the "circle of fifths" will indeed return to the starting pitch after moving up (or down) through twelve different iterations of the fifth.
 - a. Mean Tone Tuning (ca. 1500) shortens some fifths more than others, resulting in a tuning system that sounds very different from key to key.
 - b. Equal Temperament, in theory, shortens all fifths by the same amount, resulting in a completely symmetrical, 12-pitch scale.
 - c. Well Temperament refers to any one of the close approximations of Equal Temperament, of which Bach's preferred tuning was one. It made certain keys sound brighter than others; it was not the same as Equal Temperament.
- F. Key Symbolism.

1. The subtle gradations of well-tempered tuning meant that certain keys sounded slightly different (brighter or darker) than other keys.
2. As a result, various emotions and moods were ascribed to various keys, as described by Mattheson and others of Bach's days.

VI. Functional Harmony.

- A.** Harmony is the science of chords and their relations one to another.
- B.** A chord is the simultaneous sounding of three or more different pitches.
- C.** A major chord is the simultaneous sounding of the first five overtones of a given pitch. It is the mother chord, or generating chord, for all others.
- D.** Functional harmony posits that different chords play different roles in relation to each other. For example:
 1. The tonic chord conveys rest, arrival at the original key note, release, consonance.
 2. The dominant chord conveys tension in search of arrival and release, dissonance.
 3. Other chords are derivative from and related to the tonic and dominant chords.
 4. Cadence is the moment of release, of resolution in the melodic line.
- E.** The complex and extended chord progressions of functional harmony become the control element in Baroque music, holding in harmonic check the extravagant and complicated melodic surfaces of most Baroque compositions. Musical Example: Bach, Brandenburg Concert No.2, second movement. The instruments enter one after another, stacking up their melodic ideas, but guided by the vertical entities, the chords, that provide the structure and progression.

VII. Basso Continuo/Continuo/Thorough-Bass.

- A.** The continuo is a group of instruments within the Baroque ensemble (just like the rhythm section of a jazz combo) whose job it is to play the bass line and the chords which guide and control the music above. It typically consists of:
 1. One sustaining bass instrument (bassoon or cello, for example).
 2. One chord instrument (harpsichord, organ or lute, for example).
- B.** The use of continuo was a universal practice during the Baroque era.
- C.** Continuo chords were "realized" from "figured basses," using numbers that indicated intervals from the bass line. The rate at which chords change determines the harmonic rhythm.
- D.** Bach was a master at realizing and decorating figured basses, making it sound as if the continuo part had been fully written out and composed, according to contemporary accounts.

Glossary

a cappella: A style of music for voices without accompaniment (Italian, *a cappella*, in the chapel or church).

Baroque: In music history, the period from about 1600 to 1750, divisible into three parts: Early Baroque (1600–1650), Mid-Baroque (1650–1700), and High Baroque (1700–1750). As an adjective, used to describe the extravagant yet highly controlled artistic expression of the era whether in music, art, or architecture (from Portuguese “barocco,” a large irregular pearl; something of corrupt taste).

beat: The smallest pulse to which we can comfortably move our bodies. See also meter.

cadence: A musical point of resolution, of release of harmonic/rhythmic tension.

cantata: An unstaged work for voices and instruments, similar to oratorio in that it alternates choruses, arias, and recitative, but also containing (when written for church use) settings of chorales. This was the principal type of church music in Bach’s day, which he referred to as the *Hauptmusik*. The cantata can also be a secular music form.

chorale: The Lutheran style of hymn, written in the vernacular German, and almost always having the musical form of A A B.

comma, Pythagorean: A pitch interval equal to 23.5 cents, or about-one fourth of a semitone. It is the difference in pitch between twelve perfect fifths and seven octaves.

concertino: In a concerto, the soloists as opposed to the full orchestra.

concerted style: Also called *concertato*, this is vocal music accompanied by instruments, as opposed to voices singing *a cappella*.

concerto: An orchestral form of music developed during the Baroque in which a soloist (or in the concerto grosso a small group of soloists called the *concertino* or *principale*) is contrasted with the full ensemble (*tutti* or *ripieno*).

continuo: Short for *basso continuo*, the Italian term for the keyboard part in most Baroque music which provides harmonic and rhythmic support, usually reinforced with a bass instrument such as ‘cello or viola da gamba.

counter-subject: In fugal writing, a secondary theme, often developed from a seminal idea within the subject, devised to sound well when played against the subject. See also “subject.”

counterpoint: Another term for polyphony, from the Latin *punctus contra punctum*, or note against note; a style of writing which emphasizes the rhythmic independence of the voices.

da capo: Italian direction meaning “from the top” or beginning. The *da capo* aria in the Baroque was an operatic device allowing the singer to repeat the first part of an aria, usually with some embellishments.

dominant: The pivotal chord which opposes, and leads back to, the tonic. The chord built on the fifth step of the scale.

episode: A developmental or modulatory section of a fugue, during which the subject is not being heard.

exposition: The initial setting forth of a fugue subject in each voice successively.

figured bass: The shorthand method of indicating chords in the basso continuo keyboard part by writing numbers above the bass notes to indicate the intervals to be played.

fugue: A polyphonic musical form or process for a fixed number of voices (usually three or four), in which a short, specially designed theme called a subject is taken up successively in each voice in close imitation, reappearing throughout the piece in each voice and sometimes in several voices at once.

Holy Roman Empire: A “new Roman empire” based on Christianity, proclaimed in 962 C.E., and ultimately accepted only in Germania. By 1400 it was a loose confederation of princely, ecclesiastical, and free imperial states.

homophony: (adjective: homophonic) Music with one principal melody, all other parts being support or accompaniment that move in the same rhythm and fill out the harmonies. A good example would be a hymn or a Lutheran chorale.

madrigal: A secular vocal work written in four to six voices which exploits techniques of polyphony and word painting. The most important musical form in 16th-century Italy.

manual(s): The keyboard(s) of an instrument having more than one, such as an organ or a large harpsichord.

meter: A group of beats organized into a regular rhythm, and notated in music as a time signature.

monophony: (adjective: monophonic) Music with one, and only one, melody.

opera: A staged and costumed secular work that tells a dramatic story using singers as characters, accompanied by orchestra.

Partita: The German name for a keyboard suite.

passion: A large-scale cantata for Holy Week (just before Easter) that tells the story of the final days, the suffering, and the death of Jesus Christ, taking its narrative text from one of the four Gospels (Matthew, Mark, Luke, or John). The story is told in recitative, and reflection on the events of the story takes place through arias, choruses, and chorales.

polyphony: (adjective: polyphonic) Music with two or more simultaneous melodies, each with its own rhythm. A good example would be a fugue, a canon, or a point-of-imitation piece such as the Mass by Palestrina referenced in this lecture series.

realization: Realization of a figured bass is the “decoding” and improvising of chords for the right hand, given just the bass line and figures.

recitative: From the Italian operatic term *stile recitativo* (reciting style). A speech-like way of singing, in the natural rhythm of the language being sung, supported by the basso continuo. There are two types of recitative, *accompagnato* (accompanied by strings or full orchestra) and *secco* (literally, “dry,” accompanied only by the continuo instruments).

ripieno: In a concerto, the full orchestra as opposed to the soloists. Also called the *tutti*.

ritornello: From Italian *ritornare*, to return. A musical theme that recurs periodically during a piece, providing structural unity; a refrain. Ritornello is a technical term in concerto writing for the simpler theme played by the ripieno or tutti, in contrast to the virtuosic writing for the soloists.

scale: All the notes inside a given octave, arranged stepwise so that there is no duplication. The notes of the western scales were derived initially by Pythagoras and his division of a vibrating string into basic ratios. The names of the chords built on the scale steps are: tonic, supertonic, mediant, sub-dominant, dominant, sub-mediante, leading tone.

sequence: A favorite Baroque device, this is a melodic pattern that is repeated several times, either ascending or descending in pitch. It is used to develop a theme or to modulate toward a cadence.

subject: A specially designed, short theme with many harmonic and contrapuntal possibilities, which is the basis of fugue. See also “counter-subject.”

suite: A collection of dances for orchestra or keyboard. French keyboard suites were often called “ordres” while in Germany they were called “partitas.”

temperament: A system of tuning for a keyboard instrument in which, by way of compensating for the Pythagorean comma, some of the intervals are altered slightly from their acoustically pure ratios in order to allow the instrument to play in most or all keys without undue harshness. Examples: just intonation (Pythagorean), mean tone tuning, equal temperament, well temperament.

toccata: A “touch-piece” designed for virtuosic display of keyboard technique, and an important Baroque genre (Italian *toccare*, to touch)

tonic: The home key of a piece of music. The chord built on the first note of a scale.

turba: In Passion settings such as the St. Matthew, the angry mob.

tutti: In a concerto, the full orchestra as opposed to the soloists. Also called the *ripieno*.

ur- : As a prefix taken from the German language, it means “primal.” Thus an *Urquell* is a primal source, and an “ur-melody” (for example) in Professor Greenberg’s parlance is a primal melody.

voice: In polyphony, a technical term for any single part, regardless of whether it is sung or played, or the number of performers.

Selected Bibliography

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Bach and the High Baroque

Part II

Professor Robert Greenberg



THE TEACHING COMPANY®

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Robert Greenberg has composed over 40 works for a wide variety of instrumental and vocal ensembles. Recent performances of Greenberg's work have taken place in New York, San Francisco, Los Angeles, Chicago, England, Ireland, Italy, Greece, and The Netherlands, where his *Child's Play* for String Quartet was performed at the Concertgebouw of Amsterdam in 1993. Greenberg holds degrees from Princeton University and the University of California at Berkeley, where he received a Ph.D. in music composition in 1984. His principal teachers were Edward Cone, Claudio Spies, Andrew Imbrie, and Olly Wilson. Professor Greenberg's awards include three Nicola De Lorenzo Prizes in composition, three Meet the Composer grants, and commissions from the Koussevitzky Foundation of the Library of Congress, the Alexander String Quartet, XTET, and the Dancer's Stage Ballet Company. He is on the faculty of the San Francisco Conservatory of Music, where he is chair of the department of music history and literature and director of curriculum of the Adult Extension Division. Greenberg is creator, host, and lecturer for the San Francisco Symphony's "Discovery Series." Greenberg has taught and lectured extensively across North America and Europe, speaking to such corporations and musical institutions as the Van Cliburn Foundation, Arthur Andersen, Bechtel Investments, the Shaklee Corporation, the University of California/Haas School of Business Executive Seminar, the Association of California Symphony Orchestras, the Texas Association of Symphony Orchestras, and the Commonwealth Club of San Francisco. Greenberg's work as a teacher and lecturer has been profiled in the *Wall Street Journal, Inc.* magazine, and the *San Francisco Chronicle*. Greenberg is an artistic co-director and board member of COMPOSERS INC. His music is published by Fallen Leaf Press and CPP/Belwin and is recorded on the Innova label.

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Bach and the High Baroque

Part II

Scope:

Part Two of *Bach and the High Baroque* begins to explore the diverse world of Baroque Europe with an ear towards those elements—musical and nonmusical—that together constitute Bach’s inheritance.

Among the influences in Bach’s life, the Lutheran Church—its history, liturgy, spirituality, and its views toward music—must be considered the most important and profound. Lecture Nine deals with the tremendous social upheavals and wars of religion that came in the wake of the Protestant Reformation. Lecture 10 examines Lutheranism and the new Lutheran liturgy, with particular attention paid to the role of music, especially the Lutheran Church chorale.

Second only to the influence of Lutheranism on Bach was the Italian musical style, the preeminent musical style of the High Baroque. Based in equal measure on the Italian language, vocality, and the dramatic practice of opera, the Italian style powerfully shaped Bach’s approach to melody, genre, and musical form. Lectures 11 and 12 explore the development of the Italian style from the Renaissance through the Baroque, and how Bach joins the melodic fluidity and drama of the Italian style with the spiritual power and profundity of German Lutheranism in the Toccata in D Minor for organ. Lectures 13 through 16 examine the concerto, the most important orchestral genre of the High Baroque, with special attention paid to the life, times, and concerti of Antonio Vivaldi, Vivaldi’s influence on Bach, Baroque concerto types, and Bach’s intensification and expansion of the Italian concerto models in his own concerti.

Musical works featured in Part Two include Vivaldi’s Concerto for Violin Op. 3 No. 9, and Bach’s Chorale Prelude “Durch Adams Fall,” the Toccata in D Minor for organ, the Violin Concerto No. 2 in E Major, and the Brandenburg Concerto No. 2 in F Major.

Lectures Nine and Ten

Bach's Inheritance, Part I—

The Protestant Reformation, the Rise of Lutheranism, the Chorale, and the Chorale Prelude

Scope:

The music of J.S. Bach was a synthesis of several elements: German language and seriousness; Lutheran spirituality; the national styles of France, Italy, and Germany; and not least, the composer's own extraordinary genius. It is difficult to imagine that genius coming to full expression without his immersion in the world of Lutheran theology and worship. Martin Luther, a German monk during the time of Holy Roman Emperor Charles V, challenged the Roman Catholic Church to reform its theology and worship. Though intended to produce internal reform of the Church, Luther's challenges resulted in his own excommunication, and they sparked political revolution as Protestant German princes, backed by France, seceded from the Empire and fought bloody wars against Catholic states in Germany. With the peace agreements of Augsburg and Westphalia, Lutheranism became the dominant religion in central and northern Germany, where Bach was born and lived. Bach's Lutheran Christianity shaped his entire world view and his work ethic, causing him to see all that he did as an offering to God, and blurring the distinction between the sacred and the secular realms. Bach saw all aspects of life as belonging to God, and displayed the same care and conscientious work in every piece he played or wrote.

A central aspect of Lutheran life was the congregational hymn, or chorale. Chorales pervaded daily life, being sung in church, at home, and for various official functions, and being heard played by town musicians on a constant basis. Chorale melodies are central to all Bach's church music. His harmonizations of them, together with his chorale preludes for organ (which preceded the singing of the chorales in the church), are among the gems of Western music, and they remain the very paradigm of functional harmony in music education to this day.

Outline

- I.** Review of Pythagorean scale and definition of the Pythagorean comma. Bach's music is a synthesis of four main elements. These include:
 - A.** The national styles of Germany, France, and Italy.
 - B.** German language and seriousness of construction and approach.
 - C.** Lutheran spirituality and indoctrination, which dominated his musical life. This is arguably the single most important element in Bach's background.
 - D.** Bach's individual and extraordinary genius.
- II.** The Holy Roman Empire.
 - A.** The Empire was proclaimed in 962 C.E. It was:
 - 1.** Intended as a "new" Roman Empire, the international defender of the Christian faith, in the face of Muslim invasion.
 - 2.** Ultimately accepted only in Germany, that is, the group of territories and states speaking German, before their unification into one country.
 - B.** By ca. 1400, the Holy Roman Empire was a loose confederation of German states of several kinds:
 - 1.** Princely states (dukes, margraves, etc.).
 - 2.** Ecclesiastic states (bishops, abbots, etc.).
 - 3.** Free Imperial states, which controlled most of the commercial dealings.
 - 4.** Manorial knights by the thousands, who acknowledged only the Holy Roman Emperor as their leader.
 - C.** After 1356, the Holy Roman Emperor was elected by seven "electors": four princes and three archbishops.
 - D.** In 1452 the Archduke of Austria was elected Holy Roman Emperor.
 - 1.** His family name was Habsburg.
 - 2.** With one exception, Habsburgs managed to be re-elected to the emperorship from 1452–1806 due to their great wealth and powerful connections. Maximilian I (1493–1519) was chiefly responsible for building the Habsburg fortune and empire, which included Burgundy and the Netherlands. His son Phillip married Joanna, daughter of Ferdinand and Isabella of Spain.
 - 3.** Their son was Emperor Charles V (known as Charles I in Spain) was elected Holy Roman Emperor in 1519. By 1526 he was the most powerful ruler of his day. Not since Charlemagne had a single ruler so

dominated Europe. Contemporary Europe feared for its independence in the face of encroaching Habsburg power.

4. In order to understand the Reformation, we must be aware of the important factors and events in late Renaissance Europe:
 - a. The Roman Catholic Church had continued to decline.
 - b. Humanistic thought and feeling continued to spread.
 - c. Secular monarchs arose who wanted complete control of everything in their realms.
 - d. Germany (the Holy Roman Empire) was fragmented into many states and principalities.
 - e. Moslems, especially Turks, threatened to invade and conquer.
 - f. Those outside the Empire would exploit any weakness they could find in the Empire to avoid becoming swallowed up by it.

III. The Protestant Reformation.

- A. Religious upheavals were the most sharply felt within the Holy Roman Empire.
- B. Four streams contributed to the religious upheavals of the 16th century in the Holy Roman Empire:
 1. The rural working poor perceived the Church as grand, wealthy, and oppressive.
 2. Middle-class city-dwellers wanted to manage their own religious affairs, since they perceived the Church to be out of touch with their daily lives and needs.
 3. Kings and princes wanted to be complete masters in their own territories, and levy their own taxes.
 4. Non-Latin speaking northerners felt increasingly out-of-touch with the Roman liturgy and customs.
- C. Martin Luther, Lutheranism and the Peace of Augsburg.
 1. Martin Luther was born in 1483, in the same area of Germany as Bach.
 2. A Catholic monk, Luther was deeply troubled by spiritual issues and terrified by the omnipotence of God—until he grasped St. Paul's doctrine of "justification by faith alone."
 3. In 1517, Luther was living and teaching in Wittenberg, when a friar named Tetzel passed through Germany, selling indulgences to help finance the building of St. Peter's in Rome.
 4. Luther was disgusted and went public with his theretofore private ideas about God and faith; posting on the church door at Wittenberg his 95 theses reviewing and questioning the Catholic sacrament of penance and priestly absolution.
 5. Luther's heretical ideas were the spark that ignited the powder keg of northern Europe.
 - a. In 1519–1520 Luther wrote a series of tracts, setting forth his beliefs; he invited the state—the princes of Germany—to drive home his reforms.
 - b. The "new" monarchs were only too happy to oblige Luther's invitation to press his reforms, for by doing so they acquired much of the power and property that had belonged to the Catholic Church.
 - c. Martin Luther was excommunicated by the Pope, was summoned to give an account of himself at the Diet of Worms, and refused to recant. He was placed under the Ban of the Empire, but the Elector of Saxony gave him protection, and he was able to translate the Scriptures into German.
 - d. Lutheranism (or more accurately, anti-Romanism) swept across Germany in the 1520s, assuming the proportions of a revolution, and being mingled with various other political causes.
 6. Politically, the revolution in Germany most strongly affected the Habsburg Holy Roman Emperor, Charles V.
 - a. Only in a Catholic Germany did the "Holy Roman Emperor" mean anything, so that Charles was bound to defend the faith of the Roman Church. Many Catholic states in Germany feared repression by the Emperor should they take advantage of the times to introduce even modest reforms, so they backed Luther, appointed Lutheran bishops, and changed their form of worship.
 - b. When a state turned Lutheran, it typically confiscated all Catholic Church properties within its borders, thereby enriching the local princes. A group of such princes formed the League of Schmalkalden in 1531 to defend the Protestants.
 - c. The French allied themselves with the League against Charles V to keep Germany divided. From 1546 to 1555 there was war in Germany between Catholic and Protestant, and between France and the Habsburgs.
 - d. In 1555 the Peace of Augsburg secured victory for the Protestants/Lutherans. However, the peace was short-lived.
- D. The Wars of Religion (1560–1648).
 1. In Northern Europe there was an incredibly tense standoff between Catholics and Protestants.

2. The so-called second crusade of Catholic Spain against England and the Netherlands resulted in the defeat of the Spanish Armada.
3. France was torn by civil wars from 1562 to 1598, with great loss of life on both sides.
4. The Thirty Years' War (1618–1648), a horrific, genocidal war involving virtually all of Europe, with Germany as the battle ground; ended with the Peace of Westphalia of 1648.
 - a. The Holy Roman Empire was the big loser.
 - b. Protestantism was here to stay.
 - c. Huge areas of Germany were virtually destroyed and depopulated by the Thirty Years' War. Northern and central Germany were now almost completely Protestant.
 - d. J. S. Bach was born in Lutheran Germany just 37 years later.

IV. Lutheran Dogma and the Role of Music in the Lutheran Community.

- A. Lutheran dogma:
 1. Rejected the Papacy and the hierarchy of the Church.
 2. Rejected the supernatural character of the priesthood.
 3. Called the clergy “ministers” instead of priests or mediators.
 4. Allowed its ministers to marry.
 5. Replaced large portions of the Latin liturgy with the vernacular language, although some Latin was retained in Church and School.
 6. Denied transubstantiation.
 7. Rejected mandatory, auricular confession and priestly absolution.
 8. Abandoned Masses and prayers for the dead.
 9. Reduced the proper of the Mass to the Kyrie and Gloria.
 10. Gave up the cult of saints and the Virgin Mary.
 11. Declared that the one true source of Christian belief was the Bible.
 12. Replaced Holy Communion with the sermon as the climax of the Sunday service.
- B. Luther's view of music.
 1. Luther attributed a semi-magical power to music. In this he, like John Calvin, was following not only Greek ideas, but those of St. Augustine of Hippo.
 2. Luther valued music for its ability to move the souls of its listeners. He was an accomplished lutenist. He attributed to music the power to chase away melancholy, drive out the devil, and increase devotion. After theology, he gave the highest place to music among all subjects.
 3. Luther loved complex polyphony and did not discourage instrumental usage in the Lutheran church. Without this theological foundation beneath music, the genius of Bach might never have been possible.
- C. Bach's profoundly spiritual view of music and its creation is a direct outgrowth of his Lutheran indoctrination.
 1. Bach viewed all music—sacred and secular—as a spiritual celebration, intrinsic to human life.
 2. Bach viewed his musical self-expression as his calling to God's service. In every piece he wrote, whether a simple exercise for his children or a great cantata for the church, there is the same care, concentration, and integrity, for he saw them as offerings to God.

[Beginning of Lecture Ten: The Lutheran Chorale and Chorale Prelude]

V. The Lutheran Chorale/Congregational Hymn.

- A. The Lutheran Congregational Hymn lies at the heart of Luther's new liturgy. It replaced the Catholic plainsong tradition.
 1. Luther believed strongly in vernacular, congregational singing.
 2. Chorales/hymns are religious songs with simple melodies.
 3. The chorales/hymns were ubiquitous in the Lutheran community, sung and heard inside and outside of church, played by town musicians from towers and balconies of public buildings. Chorales inform and are incorporated into most of Bach's music.
- B. In 1524 the first set of Lutheran hymns was published; other sets followed at frequent intervals.
 1. The texts were in German, not Latin.
 2. The basis of the texts was almost always the Bible.
 3. Sources of the chorale melodies included:

- a. Paraphrased plainchants.
 - b. Pre-Reformation German sacred songs.
 - c. German popular or folksongs.
 - d. Some chorales were composed specifically as hymns.
- C. German-language hymns had, by Bach's day, affected the way German Protestant composers heard and wrote melody.
- D. Musical Comparison: German-language melody versus Latin-language melody.
 - 1. Bach, Cantata No. 140, "Wachet Auf," VII (1732).
 - a. We hear German language words: punchy, more compact, consonant-dominated, with short vowels, and strongly articulated. This will affect the nature of melody in Germany.
 - b. Melody reflects the nature of the language. These are syllabic settings of words (one note per syllable) with short vowels and strong consonants, and a more defined rhythm.
 - 2. Leonin, Alleluia Pascha Nostra.
 - a. Alleluia (Hallelujah) is an Aramaic language word with long (seemingly endless!) vowels (though true also for Latin and Italian), and soft consonants.
 - b. This melody reflects the nature of the language in its melismatic setting, with many notes per syllable.

VI. The Organ in the Lutheran Church and the Chorale Prelude.

- A. Bach's organ works constitute some of his most personal music, for this was his primary instrument.
- B. The organs of Bach's day were to be found in churches and court chapels.
- C. Bach began his professional music career as a church organist at Arnstadt, where his innovations confused the congregation. In 1708 he left to take the organist position at St. Blasius in Mühlhausen, where he composed his first cantatas and married his first wife, Maria Barbara. From 1708–1717 he was employed as court organist at Weimar.
- D. Much of Bach's organ music was written to be part of a church service.
 - 1. One of the most important duties of a church organist was to introduce each chorale/hymn with a prelude.
 - 2. The earliest "chorale preludes" were fairly simple, straightforward works. A collection of them appeared in 1650. Dietrich Buxtehude and Georg Böhm were two of the most important organists and organ composers during Bach's youth.
 - 3. By Bach's day they were an important compositional genre unto themselves, and were more varied and developed.
 - 4. Just under 200 of Bach's chorale-preludes have survived.

VII. J. S. Bach, Chorale-Prelude on "Durch Adams Fall," BWV 637.

- A. This particular chorale-prelude acts as a musical illustration of the text.
- B. The text was written ca. 1535 by Lazarus Spengler.
- C. The chorale melody was created around the same time.
- D. Bach harmonized this melody a number of times, as he did many of the Lutheran chorales. His harmonizations are the epitome of functional harmony and central to the curriculum of every music department.
- E. Chorale-prelude "Durch Adams Fall," ("By Adam's Fall") BWV 637.
 - 1. The chorale melody in soprano (upper) voice of organ is unadorned and simple.
 - 2. The accompaniment is extremely descriptive of the meaning of the words implied ("sung") by the organ's upper voice.
 - a. Jagged, "falling" motives in the bass depict Adam's fall from innocence and grace into sin and darkness.
 - b. Harmony starts from consonance and "falls" into dissonance.
 - c. Tortuous chromaticism of inner voices describes temptation, sorrow, and the writhing of the serpent.

WORDSCORE GUIDE™: J.S. Bach

Cantata No. 140, *Wachet auf, Ruft Uns die Stimme*

(Awake, the Voice Calls to Us) (1731)

There were ten girls, who took their lamps and went out to meet the bridegroom. Five of them were foolish, and five prudent; when the foolish ones took their lamps, they took no oil with them....As the bridegroom was late in coming they all dozed off to sleep. But at midnight a cry was heard: "Here is the bridegroom! Come out to meet him." With that the girls all got up and trimmed their lamps. The foolish said to the prudent, "Our lamps are going out; give us some of your oil." "No," they said, "there will never be enough for all of us. You had better go to the shop and buy some for yourselves." While they were away the bridegroom arrived, those who were ready went in with him to the wedding....Keep awake, then, for you do not know on what day your Lord is to come.

(Matthew 25:1-13)

Wachet auf, ruft uns die Stimme

The image displays a musical score for the chorale 'Wachet auf, ruft uns die Stimme' by J.S. Bach. The score is presented in five systems, each consisting of a grand staff (treble and bass clefs). The key signature is B-flat major (two flats), and the time signature is common time (C). The melody, originally by Philip Nicolai, is realized in four parts across the staves. The first system shows the initial entry of the melody in the treble staff, with the bass staff providing a harmonic accompaniment. The subsequent systems show the continuation of the melody and accompaniment, with various voice parts (soprano, alto, tenor, and bass) entering and interacting. The score concludes with a final cadence in the fifth system.

J.S. Bach, Chorale / four-part realization of melody by Philip Nicolai
(ca. 1550); originally entitled "Sacred Bridal Song"

Movement I

Chorale, Verse 1

Featured Voice: Soprano

Form: Chorale Fantasy/Ritornello

Mood: Excitement and Anticipation

Triple Meter

E^b Major

Introduction: Ritornello

The orchestral introduction begins with a Ritornello Theme of great beauty and dramatic import:

A

Ritornello , beginning Oboes Oboes Oboe

Violins Violins Violins etc.

This orchestral Ritornello Theme consists of three distinct phrases, each phrase characterized by its own motives:

Phrase a:

Alternating Strings and Oboes play the dotted (long-short) rhythms of the French Overture

Phrase b:

Vn. I

mm. 4-6

Cont.

Syncopated rising/falling motives in Violins and Oboes create a mood of yearning and anticipation

Phrase c:



Upwards sweeping string scales continue and heighten the sense of upwards yearning created by Phrase "b", bringing the Ritornello Theme to its conclusion

Note: - Phrase "a" dotted rhythms span 12 beats: this would seem to indicate the tolling of midnight bells (see line three of verse one)

- Steady, march-like rhythms and "walking bass" of the Ritornello Theme might have been inspired by the last line of verse one, "You must go out and meet him;" others have suggested that this Ritornello is nothing less than a wedding processional!

- The rising quality of all three phrases create anticipation; no quiet, calm nighttime music this

- Scored for three Oboes (two Oboes and a Taille/Oboe Da Caccia-an ancestral English Horn); invokes a dark, nighttime timbre in the face of the upwards anticipation and rhythmic activity

Lines 1-3

The "call to awaken" of the watchmen is sounded by the Sopranos; they will sing this first verse of the chorale without alteration or elaboration; Bach leaves it to the altos, tenors, and basses to add dramatic detail, psychological insights, create moods and draw pictorial images for the listener

Line 1

Chor

Wachet auf, ruft uns die Stimme

Chorus

Awake, call the voices

Note: Faster, embellished lines in the Altos, Tenors and Basses create a sense of energy and fervor underneath the slower moving chorale melody in the Soprano part:

Soprano: Wa - chet auf, ruft uns die



Alto: Wa - chet auf,

Tenor: Wa - chet auf, etc.

Bass: Wa - chet auf, etc.

mm. 17-22

Brief orchestral interlude precedes Line 2

Line 2

Chor

der Wächter sehr hoch auf der Zinne,

Chorus

of the watchmen high on the battlements,

Note: Tone painting in the chorus, as each voice rushes upwards to a high note on the word "hoch" ("high"):

Soprano: der Wäch-----ter sehr hoch auf
etc.

Tenor: der Wäch-ter sehr hoch
etc.

Alto: der Wäch-ter sehr hoch
etc.

mm. 29-34 Bass: der Wäch-ter sehr hoch Continuo



Brief orchestral interlude precedes Line 3

Line 3

Chor

wach auf, du Stadt Jerusalem!

Chorus

Awake, city of Jerusalem!

A jubilant awaken!

Brief orchestral interlude

Note: Marchlike dotted-rhythm accompaniment has been present almost continuously under Lines 1-3, and will continue to do so throughout the remainder of the movement

A' Ritornello Theme is heard in its entirety (Phrases a, b, and c)

Lines 4-6 (use essentially the same music as Lines 1-3)

Chor

Mitternacht heisst diese Stunde;
sie rufen uns mit hellem Munde:
Wo seid ihr klugen Jungfrauen?

Chorus

The hour is midnight,
they call to us loud and clear:
Where are you, wise virgins?

B Part 1

Ritornello Theme (Phrases b and c only)

Lines 7-8

Chor

Wohlauf, der Bräut' gam kommt;
steht auf, die Lampen nehmt!

Chorus

Arise, the bridegroom is coming;
Arise, take lamps!

An excited chorus shouts the Groom's (God's) approach even before the soprano/chorale can formally "announce" it

Line 9

Chor

Alleluja!

Chorus

Alleluia!

A peak of excitement is reached as the chorus (Altos, Tenors, and Basses) intones a jubilant triple Fughatto on "Alleluia"; compare this to the four rather flat notes in the chorale (Soprano) for the same word!

Al - - - - - le-lu-ja, al-le-lu-

Al - - - - - le-lu-ja, al-le-lu-

ja, al - le - lu - ja, etc.

Part 2

Ritornello Theme in c minor (Phrase a only)

Lines 10-11

Chor

Macht euch bereit zu der Hochzeit,
ihr müsset ihm entgegen gehn!

Chorus

Prepare for the wedding,
you must go out and meet Him!

Note:

- Line 10: The Soprano regains leadership of the music
- Line 11: All voices initiate Line 11 together as they go out to greet the Groom

Ritornello Theme in its entirety (Phrases a, b, and c)

Movement II

Secco Recitative

Featured Voice: Solo Tenor
Mood: Yearning

Duple Meter
c minor

The solo Tenor assumes the role of Narrator, a role traditionally played by the Tenor in Baroque opera and religious music.

- Note:
- The Recitative provides an excellent timbral, rhythmic, and textural contrast to **Movement I**
 - The Recitative acts to introduce the intimate duet of **Movement III**

Rezitativ Tenor

Er kommt, er kommt, der Bräut'gam
kommt!
Ihr Töchter Zions, kommt heraus,
sein Ausgang ellet aus der Höhe
in euer Mutter Haus.
Der Bräut'gam kommt, der einem Rehe

und jungen Hirsche
gleich auf denen Hügeln springt
und euch das Mahl der Hochzeit bringt.
Wacht auf, ermuntert euch!
Den Bräut'gam zu empfangen!
Dort, sehet, kommt er hergegangen.

Recitative Tenor

He is coming, he is coming, the
bridegroom is coming!
Come out, daughters of Zion,
He is coming from above down to your
mother's house.
The bridegroom is coming, leaping like
a roe,
a young hart
upon the hills,
bringing you the wedding feast.
Awake, rejoice!
Greet the bridegroom!
There, you see him coming.

"Daughter of Zion" = virgins of **Movement I**

Movement III

Duet

Featured Voices: Solo Soprano and Bass
Mood: Apprehension

Form: Free Aria Da Capo
Compound Duple Meter
c minor

Bride/Soprano = Soul
Bridegroom/Bass = Jesus

This Duet, like the love duet of **Movement IV** reflects powerfully the influence of secular, operatic expression on Bach; this is very personal music, and not uncontroversial in its time.

Introduction: Violino Piccolo and Continuo
(Violino Piccolo: 3/4 violin tuned up a minor third)

A long, sinewy, typically ornate Baroque melody begins the movement in the Violino Piccolo:

Violino piccolo Adagio

The musical score for the introduction of Movement III is presented in two systems. The first system includes staves for Violino piccolo, Soprano, Basso, Continuo, and Organo. The Violino piccolo part begins with a long, sinewy melody in c minor, compound duple meter. The vocal parts (Soprano and Basso) are silent. The Continuo and Organo parts provide harmonic support. The second system includes staves for Violino piccolo, Soprano, Basso, Continuo, and Fagetto Organo. The Violino piccolo part continues the melody. The vocal parts remain silent. The Continuo and Fagetto Organo parts continue the harmonic support. The score ends with the word 'etc.'.

This Violino Piccolo melody will continue throughout the Duet almost continuously, helping to unite the worried, anxious Soprano "Soul" and the calmer, reassuring Bass "Savior."

(One author has given a very secular interpretation to Bach's choice of the Violino Piccolo in this cantata, viewing Christ as lover, accompanied by the instrument of students and serenaders; Bach is more likely, however, to have been influenced by the Violino Piccolo's association with night music and its ability to penetrate and compete with the Soprano and Bass voices in the Duet.)

Lines 1-3

| | |
|-------------------------------------|------------------------------------|
| Duett | Duet |
| Sopran | Soprano |
| A Wann kommst du, mein Heil? | When are you coming, my salvation? |
| Ich warte mit brennendem Ole. | I am waiting with burning oil. |
| Bass | Bass |
| Ich komme, dein Teil. | I am coming, I am yours. |

The longing, apprehensive soul and the reassuring words of Christ are treated as a true dialogue of questions and answers

Brief Violino Piccolo interlude

Lines 4-7

| | |
|---|---|
| Duett | Duet |
| Bass | Bass |
| B Ich öffne den Saal zum himmlischen Mahl, | I open the doors to the heavenly feast, |
| Ich komme; komm, liebliche Seele! | I am coming home, dear soul! |
| Sopran | Soprano |
| Eröffne den Saal zum himmlischen Mahl, | Open the doors to the heavenly feast, |
| komm, Jesu! | Come Jesus! |

These lines and the music behind them grow out of Lines 1-3 more than contrast them

Brief Violino Piccolo interlude

Lines 8-10 (Da Capo)

A'

Duett

Sopran

Wann kommst du, mein Heil?
Ich warte mit brennendem Öle.

Bass

Ich komme, dein Teil.

Duet

Soprano

When are you coming, my salvation?
I am waiting with burning oil.

Bass

I am coming, I am yours.

Fairly lengthy Violino Piccolo postlude
brings the movement to its conclusion

Movement IV

Chorale, Verse 2

Featured Voice: Tenors
Mood: Peaceful, lyric and calm

Form: Chorale ("Gapped")/Ritornello
Duple Meter
E^b Major

Ritornello Theme: Unison Violins and Violas play a theme of great beauty and grandeur:



(Note: This is the only movement of the cantata in which the Violino Piccolo - with its high, piercing tonal quality- is not present)

In an extraordinary example of non-imitative counterpoint, the Tenors enter against this Ritornello Theme, singing the hymn tune:

Lines 1-10

Chor

Zion hört die Wächter singen,

das Herz tut ihr vor Freuden springen,
sie wachet und steht eilend auf.

Ihr Freund kommt vom Himmel prächtig,
ihr Licht wird hell, ihr Stern geht auf.

Nun komm, du werthe Kron,
Herr Jesu, Gottes Sohn!
Hosianna!

Wir folgen all zum Freudensaal
und halten mit das Abendmahl.

Chorus

The daughter of Zion hears the watchmen
singing,
her heart leaps for joy,
she wakes and makes haste to arise.

Her beloved comes in splendour from
heaven,
her light brightens, her star arises.

Come now, precious crown,
Lord Jesus, Son of God!
Hosanna!

We all follow to the joyous chamber
and commune in the feast.

Watchmen = Tenors, not solo Tenor, as it is
often performed

The Tenors narrate, in reverential tones, the
awakening of the Virgin (the soul) and her joyous
union with Jesus

Movement V

Recitative accompanied

Featured Voice: Solo Bass
Mood: Calm, lyric

Duple Meter
E^b Major/B^b Major

The voice of Christ- traditionally sung by the Bass, as it is here - welcomes his bride (the soul)

- Note:
- Harmonic accompaniment, provided by the continuo and strings (including the Violino Piccolo), create a "halo" of harmony around the Bass (Christ's voice)
 - There are 11 appoggiaturas in the Recitative, rendering it considerably less "secco" and more "cantabile" than **Movement II**
 - Much of this text, like other movements of this Cantata, are paraphrased from the "Song of Songs"
 - This Recitative acts as an introduction to the duet of **Movement VI**

Lines 1-11

Rezitativ

Bass

So geh' herein vor zu mir,
du mir erwählte Braut!
Ich habe mich mit dir
In Ewigkeit vertraut.
Dich will ich auf mein Herz,
auf meinen Arm gleich wie ein Siegel setzen
und dein betrübtes Augergötzen.

Vergiss, o Seele, nun die Angst, den Schmerz,
den du erdulden müssen;
auf meiner Linken sollst du ruhn,
und meine Rechte soll dich küssen.

Recitative

Bass

Come in to me,
bride chosen for me!
I have become betrothed to you forever.
I shall set you on my heart,
and on my arm as a seal,
and brighten your sad eyes.

Forget now, o soul, the care and the pain
you had to suffer;
you shall be at my left hand,
and my right hand shall embrace you.

Movement VI

Duet

Featured Voice: Solo Soprano and Bass
Mood: Joy

Form: Aria Da Capo
Duple Meter
B^b Major

The anxiety of the **Movement III** Duet is a thing of the past. This Duet functions at both a worldly and heavenly level: the Soul (soprano) and Savior (bass), now united, sound very much like a happy pair of newlyweds!

- Note:
- Dance-like rhythmic lilt and song-like lyricism of the Duet
 - A solo Oboe unites the two singers much in the same way as the Violino Piccolo did in the Duet of **Movement III**
 - The Soprano and Bass spend much of this Duet singing together, further reinforcing their earthly/spiritual union

Introduction: Graceful, lilting oboe Ritornello:



Lines 1-8

| | |
|---|--|
| A Duett Sopran Mein Freund ist mein, | Duet Soprano My beloved is mine, |
| Bass und ich bin dein, | Bass And I am yours, |
| Beide die Liebe soll nichts scheiden. | Both Love shall not be parted. |
| Sopran Mein Freund ist mein, | Soprano My beloved is mine, |
| Bass und ich bin dein, | Bass And I am yours, |
| Beide die Liebe soll nichts scheiden. | Both Love shall not be parted. |
| Sopran Mein Freund ist mein, <i>usw</i> | Soprano My beloved is mine, <i>etc.</i> |
| Bass und ich bin dein, <i>usw</i> | Bass And I am yours, <i>etc.</i> |

Graceful, lilting oboe Ritornello in its entirety
fine

Lines 9-12

Sopran

Ich will mit dir in Himmels Rosen
weiden,
da Freude die Fülle, da Wonne wird sein.

B

Bass

Du sollst mit mir In Himmels Rosen
weiden
da Freude die Fülle, da Wonne wird sein.

Soprano

I shall feed with you among the
roses of Heaven,
where there will be joy and delight
in plenty.

Bass

You shall feed with me among the
roses of Heaven,
where there will be joy and delight
in plenty.

A'

Da capo al fine

(Oboe Ritornello as in the beginning
lines 1-8
Oboe Ritornello in its entirety)

Movement VII

Featured Voices: Tutti
Mood: Ecstasy and exaltation

Form: Four-Part Chorale
Duple Meter
E^b Major

The Chorale is here presented unambiguously for the first time in the Cantata; this magnificent concluding version clearly echoes the heavenly choir and orchestra invoked by lines 2 and 3:

Lines 1-10

Chor

Gloria sei dir gesungen
mit Menschen und englischen Zungen,
mit Harfen und mit Zimbein schon.
Von zwölf Perlen sind die Pforten,
an deiner Stadt sind wir Konsorten
der Engel hoch um deinen Thron.
Kein Aug' hat je gespürt,
kein Ohr hat je gehört solche Freude.
Des sind wir froh, io, io!
ewig in dulci jubilo.

Chorus

Glory be to you,
sung by men and angels,
with harps and dulcimers.
The gates are of twelve pearls.
In your city we consort
with angels, high around your throne.
No eye has ever seen,
nor ear ever heard, such joy.
Thus we are happy, io, io!
In sweet rejoicing forever.

Lectures Eleven and Twelve

Bach's Inheritance, Part II—

The Development of the Italian Style, the Operatic Ideal and Lutheran Spirituality are Joined

Scope:

From 1400 to 1550, European music was dominated by composers from northern France, Belgium, and the Netherlands. Most of them worked in foreign courts, often for Italian princes, who were great lovers of the new, secular-style pieces like the madrigal. The madrigal became the dominant Renaissance vocal form, and it was mastered by the Italian composers. In reaction to the Protestant reformation, the Catholic Counter-Reformation culminated in the Council of Trent, which put strict limitations on vocal polyphony, and it favored the smooth style of Palestrina, which allowed the text to be heard clearly. Interest grew in re-creating Greek-style drama, which composers defined through intense individual expression in the recitative style, and the proto-aria. Opera was born around 1600, with both Jacopo Peri and Claudio Monteverdi creating monodic settings of the mythological story of Orpheus and Euridice. During the first half of the seventeenth century, instrumental music gradually became equal in quality and quantity to vocal music as the techniques of making and playing instruments improved. The music of Arcangelo Corelli is one of the best examples of writing from this period. His music distinguishes the orchestra from the chamber ensemble, with just one instrument per part. The pipe organ reaches a pinnacle of design during the Baroque never again reached until the latter 20th century. No one knew organ design better than J.S. Bach, and no one has surpassed him in composing for the instrument. During his lifetime he was the most respected keyboard—and especially organ—player in Germany. Among his great contributions to the literature for organ are the toccatas and fugues, which exemplify once again the two extremes of the Baroque aesthetic, extravagant expression (the toccata) and carefully organized control (the fugue).

Outline

- I. The Renaissance, Part One: The Development of the Italian Style and the Operatic Ideal.**
 - A.** The Renaissance (in music) spans the period from 1400 to 1600.
 - B.** From 1400 until 1550, European music was dominated by composers from northern France, Belgium (Flanders), and the Netherlands.
 1. Guillaume Dufay (ca. 1400–1474), Flanders.
 2. Johannes Ockeghem (ca. 1425–1497), Flanders.
 3. Heinrich Isaac (ca. 1450–1517), Flanders.
 4. Jacob Obrecht (ca. 1451–1505), Flanders.
 5. Josquin des Prez (ca. 1440–1521), Northern France/Flanders.
 - a. Josquin was hailed by his contemporaries as the greatest composer of his era.
 - b. He is the one composer of this group whose music we have thus far heard.
 - C.** Most of the northern composers found employment outside their native areas, working:
 1. In the Holy Roman Empire (Germany, Austria, Bohemia, Spain).
 2. In France.
 3. For the Papacy (in Italy).
 4. For one of the Italian courts.
 - D.** The principalities and oligarchies of Italy offered desirable opportunities for foreign composers for a variety of reasons.
 1. Italian city-states grew wealthy during the Renaissance from trade, shipping, and manufacturing.
 2. Secular rulers of these city-states were hungry consumers of the new, Greek-influenced music of the expression-conscious Renaissance.
 3. The religious wars that ravaged much of 16th-century Europe hardly touched Italy at all. Here the Roman Catholic Church continued to provide stability and the opportunity to write music for the Mass.
 4. The vocal music written in Italy by the northerners was in Italian. It combined the craft and discipline of their tradition with the lyricism and musical spirit of the Italian language itself. Italian is a perfect singing language with long vowels and clear (but not harsh) consonants.
- II. The Madrigal.**
 - A.** Madrigal was the most important type of Italian secular music of the 16th century.

- B. Through the madrigal, Italian composers came to dominate European music.
- C. Ironically, the Protestant Reformation was a chief cause behind the madrigal's (and Italy's) rise to European musical domination.
- D. The Reformation and the Counter-Reformation.
 - 1. The Protestant Reformation began in 1517.
 - 2. The Counter-Reformation, the backlash against the Reformation from within the Church, began with the convening of the Council of Trent.
 - a. The Council met from 1545 to 1563.
 - b. Its purpose was to purge the Catholic Church of abuses and laxities.
 - c. The Council recommended that Church music be simplified, that excessive expression, complex polyphony, bad pronunciation, irreverence on the part of singers, worldly tunes, and "noisy instruments" be banned from Church usage.
 - 3. Results of the Council's recommendations:
 - a. The complex polyphonic style of the northerners was rejected by the Italian Church in favor of a smoother, more controlled style as exemplified by Palestrina.
Musical Example: Agnus Dei from Pope Marcellus Mass.
 - b. The Madrigal becomes the most important genre of experimental music during the last 50 years of the Renaissance.
- E. Madrigals had the following musical features.
 - 1. Madrigal is a secular genre.
 - 2. They were typically composed for four to six voices.
 - 3. They freely mix polyphony and homophony.
 - 4. They create expression primarily through word painting.
 - 5. Italians dominated the genre by around 1560.
 - 6. Musical Example: Madrigal by Don Carlo Gesualdo, "Io Parto" (published 1611) The piece is full of strange modulations, incomplete cadences, and other outlandish devices. Gesualdo was a hobbyist at music and could write to please himself, since his living did not depend on music. We note the drawing out of the words "dolore" (pain) and "morto" (dead), the quicker notes on the word "vita" (life), the wraithlike ribbons of sound on the words describing "dead spirits."

III. The Birth of Opera.

- A. Certain forward-looking Italian artists thought the polyphony of madrigals confusing, and their word painting childish and obvious.
- B. They believed that truly expressive vocal music should be homophonic and sung in a theatrical style, as they imagined ancient Greek music to have sounded.
- C. Jacopo Peri creates the first acknowledged "opera," "L'Euridice," in 1600. Peri's work was entirely sung and featured three different types of dramatic music:
 - 1. Recitative is for action, narrative and dialogue; it is fairly free, semi-sung recitation.
 - 2. The Proto-aria is for feelings and praise. These are song-like pieces (not lyric arias in the later sense, however).
 - 3. Choruses are for commentary, and they are madrigal-like compositions.
- D. Musical Example: early opera.
 - 1. Jacopo Peri, "L'Euridice"(1600), Orfeo's response to the death of Euridice, sung in recitative style, which is very effective for expressing individual emotion. This extravagant emotional expression, controlled harmonically by the continuo, is of crucial importance to the development of all Baroque vocal music, and even of instrumental styles.

[Beginning of Lecture Twelve]

IV. The Rise of Instrumental Music.

- A. Instrumental music gradually became the equal to vocal music during the first half of the 17th century, both in quantity and quality. There are major developments in rhythm, meter, and notation.
- B. Earlier lectures have discussed the rise of instrumental music in the Baroque *a propos* of :
 - 1. The development and standardization of musical syntax.
 - 2. The development of instrumental technology and types.

- C. Most importantly, much early Baroque instrumental music develops as an outgrowth of operatic practices.
 - D. Arcangelo Corelli (1653–1713).
 - 1. Corelli's music is the crowning achievement of 17th-century instrumental music.
 - 2. Corelli's works for chamber ensemble and orchestra helped to define the difference between those two mediums. In chamber music, there is but one instrument per part.
 - 3. Corelli wrote no vocal music, and his lyric/Italian genius was transferred entirely to the violin.
 - 4. Corelli's music demonstrates well the importance of sequence as a fundamental, coherence-generating device in Baroque instrumental music. A sequence is a brief musical idea repeated several times at different pitch levels. It helps to create an abstract musical logic and syntax in the absence of words.
 - 5. Musical Example: Corelli, Trio Sonata Op. 3, No. 2, movement 4 (1689).
- V. The "Italian" Instrumental Style, ca. 1700.
- A. This style is well demonstrated by Corelli's Trio Sonata Op. 3, No. 2.
 - B. Characteristics:
 - 1. The melody is tuneful, vocal, memorable, and operatically derived.
 - 2. The style is predominately homophonic, with occasional graceful polyphony.
 - 3. Polyphony, when it occurs, is not particularly complex or intense.
 - 4. The Italian style is generally light and entertaining in mood.
 - C. In time, the Italian operatic ideal and Lutheran spirituality were joined.
- VI. The Baroque Organ.
- A. Baroque organs were meant to both sound and look inspirational, usually taking up the whole rear wall of the church or chapel, where their sound could project down the nave. They became works of visual art as well as instruments.
 - B. The Pipe Organ: a one-person orchestra.
 - 1. Organ "Ranks" are sets of pipes, each rank built to create a different sound, such as strings, or wind instruments.
 - 2. The great German organs combined the sorts of ranks found in the organs of other countries.
 - 3. Ranks are activated—and different ranks are combined—by pulling out long rods called stops, each stop activating another rank of pipes.
 - 4. By "pulling out all the stops," one creates the maximum sound an organ can make, the sonic equivalent of a Versailles.
 - C. Nobody understood the working of the Baroque organ better than J.S. Bach. Organ-builders were afraid of his scrutiny, for he observed every flaw in an instrument, as well as its strengths.
 - D. Organ music reached a golden age in Germany during the late 17th and early 18th centuries, and no one was more responsible for that age than was Bach.
- VII. Bach, Toccata and Fugue in D Minor, BWV 565 (ca. 1706).
- A. Toccata: "touch" piece, a prelude-type piece requiring great dexterity, often including, or culminating in, a fugue. Toccatas and other prelude pieces were used in the church to introduce actions, such as hymns, sermons, or scripture readings.
 - B. Like so many North-German secular organ works, Bach's Toccata in D Minor grew out of Lutheran Church practice.
 - C. Part One: measures 1–12.
 - 1. Large Phrase 1: measures 1–3.
 - a. The opening phrase is magisterial and terrifying.
 - b. These three small phrases span the range of the organ from top to bottom. These are oratorical statements, growing out of operatic practice. This sparse, unharmonized melody is typically German in concept and style.
 - c. Bold, rising notes build to a huge D Major harmony that is unexpected, introducing an element of ambiguity from the start.
 - 2. Phrase 2: measures 4–downbeat of measure 12.
 - a. Phrase 2 extends the ideas of Phrase 1, but in downward motion.
 - b. The three small phrases now appear in dramatic figuration.
 - c. Bold, rising notes build to an A7 chord.

- d.** At the end, something new happens: an opera-like solo melody leads to a d minor chord.
- D.** Part Two: measures 12–31; consists of alternating three different events:
 - 1.** A rising/falling melody line in d minor over a pedal “A” occurs in mm. 12–15. These ideas occur frequently in Italian string music.
 - 2.** Descending arpeggios alternate with descending chords.
 - 3.** Extended, Italianate (operatic!) melody lines grow out of these chords and ends with an “aria” for the pedals. The following fugue subject grows out of the material of the toccata.
- E.** Toccata in D Minor represents a joining of:
 - 1.** Baroque magnificence.
 - 2.** Italian melodic technique.
 - 3.** Germanic seriousness.
 - 4.** Lutheran spirituality.

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WORDSCORE GUIDE™: Josquin des Pres
"Petite Camusette"/"Little Snub-Nose"

Petite Camusette,
A la mort m'avez mis.
Robin et Marion
S'en vont au bois joly,
Ilz s'en vont bras à bras,
Ilz se sont endormis.
Petite camusette,
A la mort m'avez mis.

Little snub-nose,
You'll drive me to my death.
Robin Hood and Maid Marion
Have gone to greenwood fair,
They have gone arm in arm,
They have dropped off to sleep.
Little snub-nose,
You'll drive me to my death.

WORDSCORE GUIDE™: Josquin des Pres
"El Grillo"/"The Cricket"

El Grillo
El Grillo è buon cantore
Che tiene longo verso.
Dale, beve grillo, canta.
Ma non fa come gli altri uccelli,
Come li han canto un poco,
Van' de fatto in alto loco,
Sempre el grillo sta pur saldo.
Quando la maggior el caldo
Alhor canto sol per amore.

The Cricket
The cricket is a good singer
Who holds a long note.
Go ahead, drink and sing, cricket.
But he is not like the other birds,
Who sing a little,
Then go elsewhere.
The cricket always stands firm.
When it is hottest
He sings alone for love.

WORDSCORE GUIDE™: Carlo Gesualdo (ca. 1560-1613)

"Io parto" e non piu dissi/"I depart" and said no more

"Io parto" e non più dissi che il dolore
Privò di vita il core.
Allor proruppe in pianto e dissi Clori
Con interrotti omèi:
"Dunque a i dolore io resto. Ah, non
fia mai
Ch'io non languisca in dolorosi lai."
Morto fui, vivo son che i spirti spenti
tornaro in vita a sì pietosi accenti.

"I depart" and said no more, for grief
robbed the heart of life.
Then he broke out in tears, and Clori said,
with interrupted cries of "Alas":
"Therefore with my pains I remain. Ah,
may I never
cease to languish in painful lays."
Dead, I was, now am I alive, for the dead
spirits
return to life at the sound of such pitiable
accents.

WORDSCORE GUIDE™: Jacopo Peri

L'Euridice

Non piango e non sospiro,
O mia cara Euridice,
Ché sospirar, ché lacrimar non posso.
Cadavero infelice,
O mio core, o mia speme, o pace, o vita!
Ohimè, chi mi t'ha tolto,
Chi mi t'ha tolto, ohimè! dove sei gita?

Tosto vedrai ch'in vano
Non chiamasti morendo il tuo consorte.
Non son, non son lontano:
Io vengo, o cara vita, o cara morte.

I do not weep, nor do I sigh,
o my dear Euridice,
for I am unable to sigh, to weep.
Unhappy corpse,
o my heart, o my hope, o peace, o life!
Alas, who has taken you from me?
Who has taken you away, alas? Where
have you gone?
Soon you will see, then not in vain
did you, dying, call your spouse.
I am not far away:
I come, o dear life, o dear death.

WORDSCORE GUIDE™: J.S. Bach

Toccata (and Fugue) in D minor, BWV 565 (ca. 1706)

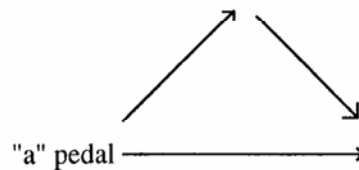
Part 1

Adagio: monumental, concerto-like opening sees three phrases in octaves descend from the top to the bottom of the organ:



Part 2

12 Rising/falling line over pedal on "a"



16 Descending Arpeggios

Descending Chords

(•)
A'
C
H
O
R
D

19 Descending Chords

(•)
A'
C
H
O
R
D

Bold,
rising,
sustained
tones
build to a-----

M
A
J
O
R

C
H
O
R
D

P | Triplet
A | figuration
U | played in
S | octaves,
E | also in 3
phrases:

Another bold, rising series of sustained notes:

Brief, aria-like melody line

trill ~~~~~ C
l
o
s
e
d
m
C
a
d
e
n
c
e

Descending Arpeggios

Descending Chords

(A⁷)
C
H
O
R
D

(A⁷)
C
H
O
R
D
(A₂⁴)

18 Extended, aria-like melody line:

21 aria-like descending melody line:

(A⁷)
C
H
O
R
D
(A₂⁴)

22

Prestissimo:

Dramatic triplet figuration
in sixths is an elaboration
of the octave triplets heard
in measures 4-10

E
X
C
L
A
M
A
T
O
R
Y

C
H
O
R
D
S

C C C#
L A
O D M
S E A
E N J
D C O
E R

Fugue

Brief,
aria-like
melody line
in the bass
(pedals)

Lectures Thirteen through Sixteen

Vivaldi, Bach and the Concerto

Scope:

While serving as court organist in Weimar, Bach encountered the concerti of Antonio Vivaldi, and probably those of Arcangelo Corelli as well. The music of Italian composers was popular in northern Europe, especially Germany. Bach adopted Vivaldi's three-movement scheme for his own concerti, and he arranged at least ten Vivaldi concerti for other instrumental combinations. Antonio Vivaldi (1678-1741) was an unconventional, controversial, and sometimes difficult man, given to exaggerated claims regarding his music. He wrote his music quickly, looking for an overall effect rather than seeking to develop his themes in the German style. He grew up in Venice as the son of a famous violin virtuoso, and was trained for the priesthood; since he had reddish hair, he was nicknamed "the red-haired priest" (*prete rosso*). Vivaldi became a fine violinist himself and was employed at the Pio Ospedale della Pietà, an orphanage/music conservatory for girls. He wrote over 500 concerti, 49 operas, and various other sacred works. His style was greatly influenced by Venetian opera and Italian vocalism and language in general, which he transferred to the solo violin, the instrument most like the diva soprano. The typical Vivaldi concerto had three movements with tempos that were fast-slow-fast respectively. His first movements were usually in ritornello form, his second movements cantabile and expressive, and his third movements either fugal or ritornello, and very upbeat. Bach elevated Vivaldi's model, combining it with his polyphonic processes to create a very rich and varied texture. His "Brandenburg Concerti" were six diverse pieces actually written between 1619 and 1621 for Prince Leopold's virtuoso orchestra at Coethen, and brought together by their dedication to the Margrave of Brandenburg, with whom Bach sought employment in March of 1621. He was unsuccessful in this endeavor (the Margrave's little orchestra was probably overwhelmed by the complexity and difficulty of the pieces), but he left us with some of the very finest examples of the concerto grosso, a form in which a group of soloists (the concertino) is contrasted with the whole group (the tutti).

Outline

I. Professor Greenberg answers questions that have arisen to date during his lectures.

Musical Example: Bach, Harpsichord Concerto in D Major, BWV 972 (ca.1713) This piece owes a great deal to "L'Estro Harmonico." In fact, it is an arrangement of the work for harpsichord. What was going on in Bach's life during this time?

Revisiting Bach's Biography

- A. 1708–1717: Bach was employed as organist at Court chapel in Weimar, until he failed to succeed the Kappellmeister upon his death. He was insulted and sought employment elsewhere.
- B. 1713–1714: Bach came in contact with the concerti of Vivaldi and was deeply impressed. He arranged a number of them for harpsichord and organ.

II. Vivaldi Concerti Bach Would Have Encountered at Weimar.

- A. "L'Estro Harmonico," Op. 3.
 - 1. This piece was published in Amsterdam, ca. 1711. In northern Europe there was much more demand for Italian music than in Italy.
 - 2. It is a collection of 12 concerti, all in three movements (fast, slow, fast).
- B. "La Stravaganza," Op. 4.
 - 1. This piece was published in Amsterdam ca. 1714.
 - 2. It is a collection of 12 solo violin concerti.
- C. The Amsterdam publisher of Vivaldi's music was Estienne Roger.
 - 1. This reflects the enormous interest in Italian music in Northern Europe.
 - 2. Nowhere was Vivaldi's music in more demand than in Germany.
- D. Bach was enthralled by Vivaldi's concerti, arranging at least 10 of them for other instrumental combinations, including four harpsichords.

III. Antonio Lucio Vivaldi, Background Part 1.

- A. Vivaldi was born in Venice, 1678 and died in Vienna in 1741.
- B. He was an unconventional, controversial and often difficult man.

- C. He was especially given to exaggerated claims regarding his music and money.
- D. He was known in Venice as “*Il prete rosso*” (the red-haired priest).
- E. In his lifetime, he was most favorably regarded as a violinist, not as a composer.
- F. Vivaldi’s approach to the violin, both as performer and composer, was deeply indebted to Venetian opera and operatic practice.

IV. Venice, Opera and Venetian Opera.

- A. Early 18th-century Venetian opera drew travelers from across Europe.
- B. Venice had been the capital of Italian opera since about 1640.
 - 1. Opera experienced its first success as a public entertainment in Venice around 1640.
 - 2. Between 1637–1700:
 - a. 388 different operas were produced in Venice.
 - b. Seventeen different opera theaters operated at one point or another.
- C. Literary and dramatic content of late 17th/early 18th century Venetian opera:
 - 1. The literary quality was reduced to near insignificance, according to contemporary accounts. Orchestras were rudimentary, being composed of lutes, theorbos and harpsichords, which did keep good time to the singers, however. The technique of the singers was indeed the finest to be found in Europe.
 - 2. The real “stars” of Venetian opera were:
 - a. Spectacular sets and stage machinery, by means of which stages could be flooded, and ships sailed on them, etc.
 - b. Virtuoso singers, including the famed castrati, whom the Italians called the “voci bianchi,” or white voices.
- D. For better or worse, this is the operatic environment Vivaldi grew up with.

V. Antonio Lucio Vivaldi, Background Part 2.

- A. He was the son of a famous violin virtuoso.
- B. Education.
 - 1. Vivaldi was trained for the priesthood.
 - 2. From an early age he was a violin virtuoso.
- C. 1703–1740 (with many interruptions): Vivaldi was employed in various positions at the Pio Ospedale della Pietà, an orphanage/shelter/school/music conservatory for girls in Venice.
- D. Italy was filled with such institutions, which were run like convents, and they existed to rescue illegitimate children and orphans. A major part of the curriculum was the study of music.
- E. Concerts at Vivaldi’s Pietà attracted very large audiences.
- F. Vivaldi’s works included:
 - 1. Over 500 concerti.
 - 2. Forty-nine operas.
 - 3. Various sacred works.
- G. Vivaldi’s inheritance and influences, in summary were:
 - 1. The Italian language.
 - 2. Italian opera.
 - 3. Venetian opera, with its particularly ornate and virtuosic brand of drama.
 - 4. Virtuoso violin is that instrument closest in sound and spirit to the soprano diva or the castrati of the Venetian opera house.
 - 5. The concerto is that orchestral genre most plainly derived from operatic practice.
 - 6. Vivaldi’s concerti mimic the lyric and ornate melodies, exuberant expressivity, and compositional structures of Venetian opera.

Musical examples: A comparison of an aria from Handel’s opera “Giulio Cesare” with the movement “Winter” from Vivaldi’s *Four Seasons* concerto.
- H. Vivaldi’s music was virtually forgotten by the 1770s, and its rediscovery was a result of the Bach scholarship of the 19th century.

[Beginning of Lecture Fourteen]

VI. The Model: Vivaldi, Violin Concerto Op. 3, No. 9 in D Major.

- A.** Vivaldi did not invent the genre concerto, but he brought it to a new level of sophistication and integration.
 - 1. His solo lines are truly cantabile and indeed operatic in character.
 - 2. He standardized the three-movement (fast-slow-fast) design. The first movement was in ritornello or process form; the second movement arioso and cantabile in nature; and the third movement dancelike, often faster than the first movement.
 - 3. He brings ritornello form to a new level of flexibility, sophistication, and complexity.
- B.** Ritornello (refrain) Form.
 - 1. “Ritornello” is from “ritornare,” to return.
 - 2. The ritornello theme is the principal thematic idea to which the music will periodically return after various episodes; in Vivaldi’s model/usage.
 - a. The ritornello theme will return, but not necessarily in its entirety or in its original form. Yet, the suggestion of the theme is enough to provide recognition and coherence.
 - b. The ritornello theme will always be played by the orchestra—the “tutti”—which will differentiate it from the episodes or departures played by the soloists. The ritornello gives a piece coherency and structure by returning to familiar material again and again with the full ensemble. This corresponds to operatic practice playing with the singer, then without; with, then without.
 - 3. Solo Episodes: departures from the ritornello theme played by the soloist; in Vivaldi’s model/usage.
 - a. The episodes act as transitions or modulatory passages between ritornelli.
 - b. Episodes generally employ melodic/motivic material drawn from the ritornello theme, creating melodic unity, coherency and an ongoing sense of development, as old ideas are used in new ways. This is one of Vivaldi’s greatest contributions to the genre.
 - 4. Musical Example: Vivaldi, Violin Concerto Op. 3, No. 9, first movement. The ritornello theme is divisible into two segments, the first grand and overture-like, the second more notey and developing.
- C.** Second movements: the Vivaldi model.
 - 1. Vivaldi was the first composer of concerti to give the slow movement of a concerto equal importance with the first and third movements.
 - 2. Vivaldi’s slow movements are typically cantabile and expressive, based on the model of an operatic aria, and highly improvisatory.
 - 3. Vivaldi often employed ground-bass techniques (repeating patterns) to create unity within these movements.
 - 4. Musical Example: Vivaldi, Violin Concerto Op. 3, No. 9, movement 2
- D.** Third movements in the Vivaldi model.
 - 1. Typically this movement is fugal or is another Ritornello form movement.
 - 2. Generally it is frisky and upbeat in mood.
 - 3. Musical Example: Vivaldi, Violin Concerto Op. 3, No. 9, movement 3.

VII. Bach’s Concerti as Compared to Vivaldi.

- A.** Bach elevates and expands Vivaldi’s model with movements that are two to three times as long.
- B.** Bach’s melodies and thematic material are even richer and more varied than Vivaldi’s.
- C.** In terms of form and harmony, Bach’s writing is of greater complexity and invention.
- D.** Bach displays vastly better and more varied part writing and polyphony. The part writing for the tutti instruments is much more developed and musically important, compared to the simple accompaniments of Vivaldi. As we would expect, Bach introduces more intense and complex contrapuntal, fugal writing into his works.

VIII. Bach, Concerto for Violin No. 2 in E Major, BWV 1042 (ca. 1720).

- A.** Bach wrote three violin concerti: No. 1 in A Minor (BWV 1041), No. 2 in E Major (BWV 1042), and No. 3 in D Minor for two violins (BWV 1043). He arranged each of these concerti for keyboard as well.
- B.** Most were likely composed some time during the first three years at Coethen.
- C.** The oldest extant copy of the E Major Concerto dates from 1760, so that the date of its original composition is hard to establish.
- D.** It was most likely extensively rewritten sometime after 1729, after Bach took over the directorship of the Collegium Musicum that Telemann had begun while a law student there at Leipzig.

- E. Movement One: Ritornello Form.
 - 1. Ritornello Theme.
 - a. The ritornello theme is brilliant and complex, rich in melodic ideas.
 - b. It consists of four constituent phrases, labeled a, b, c, and d in the WordScore.
 - c. The reason the musical themes sound in a different key than when Professor Greenberg plays them on the piano is that they are recorded using period instruments, which are pitched about a half step lower than modern instruments like piano.
 - 2. Section A: “Gapped” versions of the theme. Bach next restates the theme twice in an extended and gapped form, wherein he has placed, at intervals, statements by the solo violin which are derived from the original ritornello theme. In the first gapped version, Bach modulates from E Major to B Major. In the second gapped version, Bach changes the harmony to bring us back to E Major.
 - 3. Developmental passage.
 - a. This passage is divisible into eight parts.
 - b. It is characterized by shocking harmonic shifts to darker, minor keys, eventually bringing us to an F-double-sharp diminished chord, leading to G-sharp Minor.
 - 4. The Da Capo (return to the beginning) features a stunning return to D Major, using a pivot modulation on the common tones (G-sharp and B) of G-sharp Minor and E Major.
- F. Movement Two is a quasi-Passacaglia (a dance using a Ground Bass)
 - 1. The tempo marking is adagio (slow), following the Vivaldi model.
 - 2. The movement uses a quasi-ground bass, or repeating pattern bass that is not strictly and exactly repeated throughout.
 - 3. Bach uses C-sharp minor, the relative minor key to E major.
 - 4. In the middle section of the movement, as the bass pattern repeats, it is gapped, and “alluded to” without a complete repetition, while the solo violin weaves a filigree of melody around harmonies extracted from the Ground Bass melody.
 - 5. As the Ground Bass melody recapitulates, it is expanded from its original six-measure form to nine measures. It then returns one last time in its original form.
- G. Movement Three is in Rondo Form.
 - 1. This is as brilliant and structurally transparent a movement as Bach ever wrote. Whereas in ritornello form one is focussing on the new material in between repetitions of pieces of the original theme, in rondo form the highlights are the returns to the theme in its entirety.
 - 2. The Rondo Theme is rustic in tone and utterly square in phrase structure.
 - 3. Solo Episodes.
 - a. Each episode is a bit more virtuosic until we reach:
 - b. Episode E which is 32 measures long, and the most brilliant and difficult writing in the piece. This episode is twice as long as the Theme and the other episodes. It contains twice as much harmonic turnover as the theme and the other episodes. It leads back directly to the final recapitulation of the rondo theme, and the end of the piece.

[Beginning of Lecture Sixteen]

IX. Introduction.

- A. Bach’s compositional style was as an amalgam of Italian, French, and German practices.
- B. Nowhere is Bach’s amalgamation of national styles more apparent than in the six diverse concerti known as “The Brandenburg Concerti.”

X. Brandenburg Concerti: Gestation.

- A. March 1721: Bach sends six diverse concerti to the newly appointed Margrave of Brandenburg in the hope of obtaining employment. Bach’s cover letter is quite obsequious in tone, and betrays his desire to leave Coethen and find employment in Brandenburg.
- B. What we know:
 - 1. 1718: Bach travels to Berlin, sent by Prince Leopold to buy a new harpsichord (which was featured in the fifth Brandenburg Concerto).
 - 2. While in Berlin, Bach meets the Margrave.
 - a. Margrave asks Bach to write him “something” for him sometime.
 - b. Bach mails off the concerti three years later, but to our knowledge he received no response. The Margrave’s little orchestra probably couldn’t even play anything so difficult.

3. The Concerti were neither commissioned by the Margrave nor written as a “set,” but they were brought together by their dedication to him.
- C. March 1721:
1. Bach’s first wife Barbara was dead eight months.
 2. The bloom was coming off the rose at Coethen.
 3. Bach has just been rejected for a job as organist at St. Jacobi Church in Hamburg.
 4. Upon his return to Coethen from Hamburg, he sends the Margrave the six concerti.
 5. The six concerti would seem to constitute, then, Bach’s resume. Bach undoubtedly felt that they represented his best secular music to date.
- D. In reality, the concerti had been written for Prince Leopold, for Bach himself, and for the awesome group of musicians Leopold had gathered around Bach at his court in Coethen. For instance, Bach never would have written the virtuosic trumpet parts unless he knew he had the players to do it, and such players were at Coethen.

XI. The Concerto and the Vivaldi Model.

- A. Genre “concerto” emerges c. 1680–1700, becoming the most important orchestral genre of the high Baroque. The concerto combines:
1. The abstract nature of instrumental music.
 2. The contrast and expressive drama of the opera house.
- B. Bach learned the genre, born in Italy, by studying, copying out, and arranging works primarily by Vivaldi in the years between about 1713–1717.
- C. Bach would have been familiar with three types of Baroque concerti.
1. The ripieno concerto is one which emphasizes the first violin part of the orchestra.
 - a. These are not really concerti by later definition, but they are like the proto-symphonies of the Classical period.
 - b. Brandenburg Concerti Nos. 3 and 6 are ripieno concerti.
 2. The solo concerto features a single soloist with the orchestra as ripieno, playing the ritornelli.
 3. Concerto grosso (“grand or big concerto”) features:
 - a. Multiple soloists in an ensemble called the “concertino.”
 - b. The orchestra or ripieno.
 - c. Brandenburg Concerti Nos. 2, 4 and 5 are concerti grossi.
- D. A concerto grosso typically has three movements.
1. The first is in ritornello form, and is lively in character.
 2. The second is a slower, lyric movement, often for fewer players.
 3. The third is a faster movement, sometimes with a fugue. This is the movement Bach usually expanded most, where he most left his imprint in the greater depth of counterpoint he used.
- E. Brandenburg Concerto No. 1 is an anomaly.
1. The piece has four movements.
 2. It is scored for two horns, three oboes, strings and harpsichord, an unusual ensemble.
 3. The fourth movement is a minuet, as one finds at the end of French keyboard suites.
 4. It uses French instrumentation, and a French dance rhythm. Is it then a proto-dance suite written with north German rigor, and just masquerading as an Italian concerto?

XII. Bach, Brandenburg Concerto No. 2 was written sometime between 1719 and 1721.

- A. Movement One is in ritornello form and uses a concertino (solo ensemble) of brilliant and festive instruments: clarino trumpet (which adds a special brightness), flute, oboe, and violin.
- B. There are three types/textures of music in the movement.
1. The tutti (the whole band) play the ritornelli, which are generally homophonic.
 2. The soloists play the theme homophonically.
 3. The soloists play the thematic material polyphonically.
- C. Themes.
1. Ritornello Theme.
 - a. It is played by the tutti.
 - b. It is a typically notey, busy Baroque theme.

- c. It has four constituent phrases: a b a¹ b¹
 - d. A closed cadence clearly concludes the theme.
- 2. Solo Theme.
 - a. It is reserved exclusively for the instruments of the concertino.
 - b. It is light and Italianate.
- D. Movement in six large parts.
 - 1. Part 1 is expository and states themes only, with no episodes.
 - 2. Parts 2–5 are developmental, extending and “conversing” in the thematic material of the movement, with key modulations.
 - 3. Part 6 is recapitulatory and focuses entirely on the ritornello theme.
- E. Musical Example: Bach, Brandenburg Concerto No. 2 in F Major, movement 1 is played in entirety, with real time commentary.

XIII. Movement 2.

- A. Reduced scoring in this movement gives it a chamber music feel.
- B. Extraordinary lyricism and polyphonic interplay characterize it.

XIV. Movement 3: Fugue.

Musical Example: Bach, Brandenburg Concerto No. 2 in F Major, movement 3, fugue subject in the trumpet.

- A. This movement is a marriage between fugue and ritornello procedure, as the subject entries are always played by the instruments of the concertino.
- B. The Fugue subject.
 - 1. The subject is heard initially in the clarino trumpet.
 - 2. The subject (and countersubject) bear a striking resemblance to the ritornello theme of movement one.

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Handel

Giulio Cesare (1724)

Act II, scene vi, L'angue offeso mai riposa - Da Capo Aria

L'angue offeso mai riposa,
Se il veleno pria non spande
Dentro il sangue all'offensor.

The wounded asp can never rest
Until his tormentor's Breast
And Blood his Poison spreads.

Così l'anima mia non osa
Di mostrarsi altera e grande,
Se non svelle l'empio cor.

Just so my proud and noble Soul
Can never show itself until
The wicked Heart lies dead.

L'angue offeso mai riposa,
Se il veleno pria non spande
Dentro il sangue all'offensor.

The wounded asp can never rest
Until his tormentor's Breast
And Blood his Poison spreads.

ANTONIO VIVALDI
Violin Concerto Op. 3, No. 9 in D Major,
Movement One (ca. 1711)

| | |
|---|----------------------|
| Ritornello Theme | Solo Episode |
| Ritornello Theme Partial | Solo (modulatory) |
| Ritornello Theme Partial and Brief! minor | Solo minor |
| Ritornello Theme Partial | Solo |
| Ritornello Theme Partial and Brief! | Solo (note pedal) |
| Ritornello Theme Partial | |

WORDSCORE GUIDE™: J.S. Bach
Violin Concerto No. 2 in E Major, BWV 1042 (ca. 1720)

Movement I: Allegro

Ritornello da capo (ABA) form

(A combination of both instrumental and operatic practice)

Ritornello Theme

Lengthy, elaborate theme consists of a series of motive rich phrases which will provide the melodic grist for the entire movement

Phrase a



Firmly and unambiguously establishes the key of E major with a rising E triad at its onset; this bright, brilliant harmonically simple phrase imbues the entire theme with an optimistic thrust

Phrase c



Another falling sequence, more compressed than Phrase b, this one consisting of four note "turns" which rapidly traverse a distance of over two octaves; this phrase grows out of the last two beats of Phrase a

Phrase b



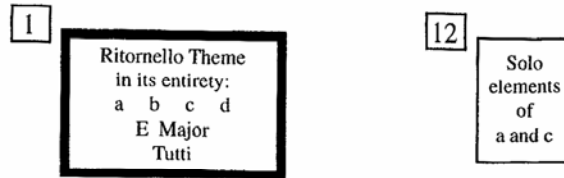
A downward sequence consisting of repeated notes and falling/
rising arpeggios

Phrase d

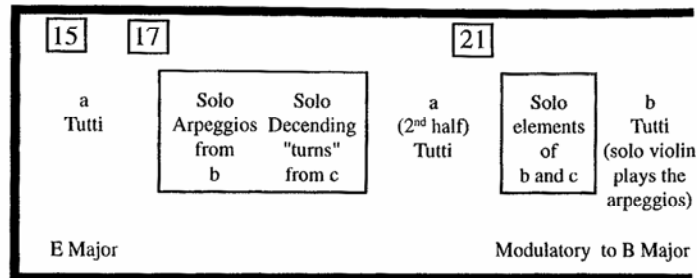


Cadential phrase; the most motivically varied phrase of the theme,
Phrase d employs the repeated notes of Phrase b and the four note
"Turn" of Phrases a & c

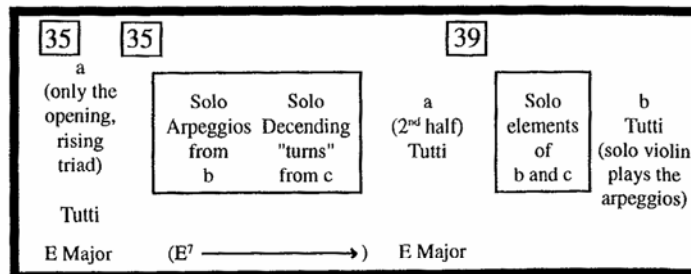
A Expository



An extended version of the Ritornello Theme sees solo



Another "gapped" version of the Ritornello Theme:



violin episodes inserted into a "gapped" version of the then

| | | | | | | | |
|-------|-------------------------------------|-------------------------|-------|---|---|---------|-----------------------|
| | | 30 | | | C | C | P a u s e |
| c | d | Solo d (extended) | d | o | l | a | |
| Tutti | tutti | | Tutti | s | e | d | |
| | (1 st half of phrase) | | | e | n | c | |
| | | | | d | e | e | |
| | | | | | | B Major | |

| | | | | | | | |
|-------|-------------------------------------|-------------------------|-------|---|---|---------|--|
| | | | | | C | C | |
| c | d | Solo d (extended) | d | o | l | a | |
| Tutti | tutti | | Tutti | s | e | d | |
| | (1 st half of phrase) | | | e | n | c | |
| | | | | d | e | e | |
| | | | | | | E Major | |

B Developmental

53 Part 1: Abrupt and unexpected shift to c# minor

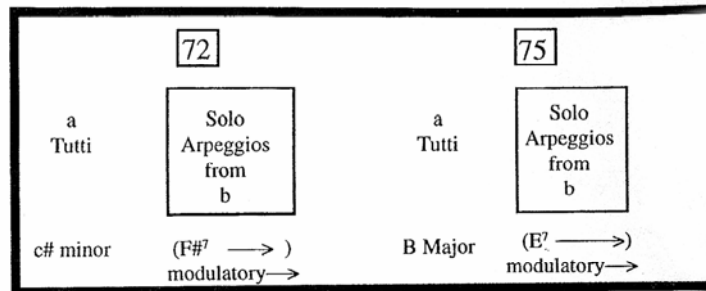
ominous
downward
steps!

Solo plays arpeggios and
"turns" drawn from b and c

Note: orchestral accompaniment plays rising
triad form Phrase a (in violins)

70 Part 3:

A "gapped" version of the first half of the Ritornello theme:



82 Part 4: Transitional passage

Solo plays harmony-
defining motives drawn
from c

Note: violins and 'cellos in orchestral
accompaniment play "a" in a long, imitative,
modulatory sequence

E⁷ A⁷ - F#⁷ - b minor - C#⁷ - f#minor

57

Part 2: Transitional passage

(This is the first time in the movement that no thematic material from the Ritornello Theme is heard on the "surface" of the music)

Solo plays harmony-defining tremolos

81

a
Tutti

A Major

b
Tutti
(solo violin plays the arpeggios)

Solo
(brief!)
Embellished
"turns" from C

95 Part 5:

Solo- virtuosic, contrapuntal passage
features double stops and motives
drawn from "a"

102 Part 6:

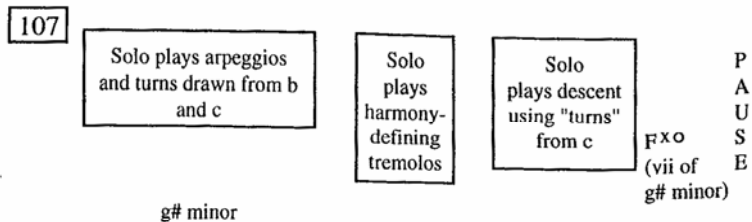
c
(extended)
Tutti
ominous
downward
steps
E Major $\overline{\text{V}}$
(B7)



f#minor

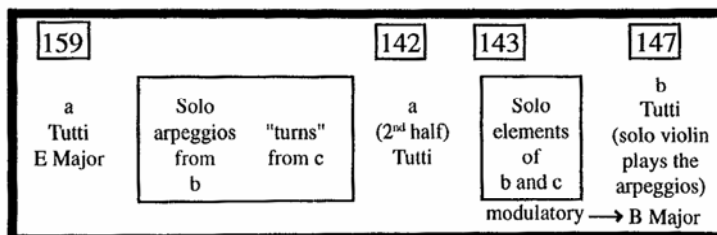
Modulatory →

Part 7: Another abrupt and unexpected harmonic shift

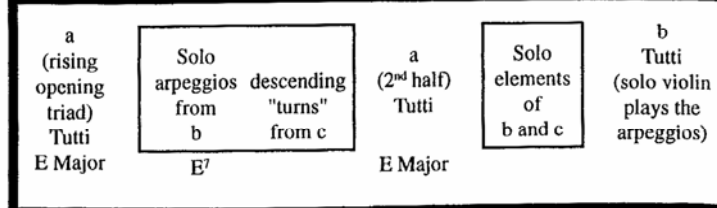


A (da capo) Yo! In the most stunning and unexpected harmonic shift of all, the key shifts back to brilliant E Major with the onset of the da capo; the effect is remarkable, like a massive dose of adrenaline injected directly into the heart of the music!

137 Ritornello Theme "gapped"



157 Ritornello Theme "gapped"



Part 8: adagio

Solo and Tutti
extended
version of
d

climatic ascent

Solo- brief
but incredibly
melancholy
cadenza

A bittersweet, wistful
arrival in g# minor cements
the dark mood; we would
seem to be light years
removed from the bright
and brilliant opening mood
of the movement

P
A
U
S
E

123

Ritornello theme
a b c d
E Major
Tutti

134

Solo
elements
of
b and c

g# minor

149

c
Tutti

d
tutti
(1st half of
phrase)

153

Solo
d
(extended)

d
Tutti

C C P
l a a
o d u
s e s
e n e
d c
e
(B Major)

c
Tutti

d
tutti
(1st half of
phrase)

Solo
d
(extended)

d
Tutti

C C
l a
o d
s e
e n
d c
e
(E Major)

Fine

Movement II: Adagio

Quasi (non-strict) passacaglia based on the following Ground Bass:



Part 1

Ground Bass Theme

in 'cello and continuo with simple, harmonic accompaniment in the strings

c# minor

7

Ground Bass Theme

is "gapped" and expanded, as the violin solo weaves a lyric and melancholy melody around the ground bass harmonics

c# minor →

Part 2

Developmental

23

The Ground Bass melody (ostinato) drops out; the solo violin weaves a filigree of melody around harmonic elements extracted from the Ground Bass

c# minor →

Lyric, cantabile solo violin melody continues over a steady harmonic accompaniment

E Major →

Part 3

Recapitulation

42 Ground Bass Theme

is expanded into a nine measure long theme (from its original six measures)





16

Episode: sequential episode based on the Ground Bass redirects the harmony back to c# minor:

22

| | | | | | | |
|-------------|-----------------------------|------------------|----------------------------------|------------------|-----------------------------|------------|
| Solo violin | Ground Bass and solo violin | Solo violin only | Ground Bass and solo violin | Solo violin only | Ground Bass and solo violin | |
| E Major | G#7 (V7 of c#) | c# mi 6 | C#7 ₉ (V7 of IV [F#]) | f# mi 6 | G#7 (V7 of c#) | c#mi 6 G#7 |

P
A
U
S
E

32

Episode: The Ground Bass melody (ostinato) returns into sequence with the solo violin

38

Episode: The Ground Bass melody is now continuous under the solo violin

| | | | | |
|-------------|-------------|-----------------------------|----------------------|--|
| Ground Bass | Solo violin | Ground Bass and solo violin | Solo violin extended | |
| C#7 | f# mi | G#7 | c# mi | modulation → A Major B7 E Major G#7 → (V of c#) |

51 Ground Bass Theme

as originally heard at the beginning of the movement

Movement III: Allegro assai

Rondo Form (unusual in the works of Bach) The square, utterly predictable phrase structure of this rondo contrasts greatly with the phrase complexities of movements 1 and 2, and imbues this movement with a direct, rustic, and frankly popular effect.

A

Rondo Theme

Brilliant, direct and dance-like, this sixteen measure theme will be heard verbatim FIVE TIMES

16
MS
Long



Note:

- 16
- clarity of phrase structure: 8 + 8
4 + 4 4 + 4
- this clarity (squareness) of phrase structure will be mirrored in the contrasting episodes
 - the rustic, "country fiddler" nature of the theme itself
 - the first measure, like the first measure of the Movement I Ritornello, unambiguously proclaims E Major by describing an upwards E Major triad
 - the contrasting episodes will feature increasingly virtuosic writing for the solo violin

17 B

Sequential 'cello and continuo underly the solo violin

16 MS Long



33 A Rondo Theme

16
MS
Long

As Before

49 C

16
MS
Long

Beginning in c# minor, this episode works its way back to E major; accompanied by the orchestra (strings) without 'cello and continuo!



65 A Rondo Theme

16
MS
Long

As Before

81 D

Double stops in the violin solo and a more active accompaniment continue to raise the level of virtuosity and thicken the orchestral texture

16
MS
Long

solo

97 A Rondo Theme

16
MS
Long

As Before

113 E

32
MS
Long



At 32 measures in length this episode is twice the length of any previous section of the movement; it features the most brilliant solo violin writing, the most active accompaniment and the greatest rhythmic and harmonic variety of the movement and, as such, brings the movement to its climax

E Major E⁷ (V of A) A Major F^{#7} (V of B)

B Major (vii^{°7} of c[#]) c[#] mi (vii^{°7} of g[#])

g[#] minor C^{#7} (v of f[#]) f[#] B⁷ (v of E) E Major

145 A

Rondo Theme

16
MS
Long

As Before



Fine

WORDSCORE GUIDE™: J.S. Bach
Brandenburg Concerto No. 2 in F Major,
BWV 1047 (ca. 1721)

Concertino: Trumpet (Clarino)
 Flute
 Oboe
 Violin

Movement I: Allegro

Part 1 Ritornello Theme: A vigorous, energetic, and somewhat



Phrase: a b
 F Major

Note:
 Chattering bassline heard under "a" which will appear in all the registers and instruments over the course of the movement:

9 Solo Theme: (played only by the instruments of the concertino)
 Liltng, trilly theme contrasts nicely with the solid heaviness of the
Ritornello Theme

| |
|------------|
| Ritornello |
| Theme |
| a |
| Tutti |



C
 Violin
 F Major

heavy theme played by both ripieno and concertino (Tutti):



a'
b'
 free inversion of "a"

F
 C C
 l a M
 o d a
 s e j
 e n o
 d c r
 e

| | | | | |
|-------|------------|-------|------------|---------|
| Solo | Ritornello | Solo | Ritornello | Solo |
| Theme | Theme | Theme | Theme | Theme |
| c | a | c | a | c |
| Oboe | Tutti | Flute | Tutti | Trumpet |

| | | | |
|---------|------------|-------|---|
| 23 | Ritornello | Theme | C |
| b a' b' | C | C | |
| tutti | l | a | M |
| | o | d | a |
| | s | e | j |
| | e | n | o |
| | d | c | r |
| | e | | |

Part 2

29

Solo
Theme

c
Trumpet
F Major

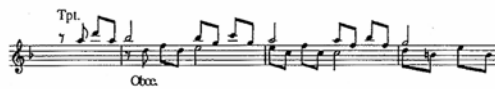
31

Ritornello
Theme

a
Tutti
d minor

32

Solo Sequence: recognizable and memorable,
descending/imitative sequence in the concertino:



Part 3

40

Solo Sequence: (downward fifths)
features phrase "a" of the
Ritornello Theme

| | | | |
|---------|---------|---------|---------|
| a | a | a | a |
| Trumpet | Flute | Oboe | Flute |
| d minor | G Major | C Major | F Major |

48

Ritornello
Theme

b
Tutti

Part 4

60

Solo
Theme:

| | | | |
|----------------------|---------|----------------------|---------|
| c | c | c | c |
| Flute | Violin | Oboe | Trumpet |
| B ^b Major | g minor | E ^b Major | c minor |

68

Ritornello
Theme

a b
Tutti
c minor

36

| Ritornello Theme | | d | | |
|------------------|----|---|---|---|
| a' | b' | C | C | |
| Tutti | | l | a | m |
| d minor | | o | d | i |
| | | s | e | n |
| | | e | n | o |
| | | d | c | r |
| | | e | | |

50

Solo Sequence: features phrase "a" of the
Ritornello Theme

a' a' a'
violin -> oboe flute -> violin oboe -> trumpet
(modulatory) ~~~~~)

56

| Ritornello Theme | | B ^b | | |
|----------------------|----|----------------|---|---|
| a' | b' | C | C | |
| Tutti | | l | a | M |
| | | o | d | a |
| | | s | e | j |
| B ^b Major | | e | n | o |
| | | d | c | r |
| | | e | | |

72

Solo Sequence: based
on phrase "a" of the
Ritornello Theme

a' a' a'
oboe flute violin
(modulatory) ~~~~~)

75

| | |
|-------------------|-----------|
| <u>Ritornello</u> | Solo |
| <u>Theme</u> | Sequence: |
| a | as in ms. |
| Tutti | 32-35, |
| g minor | between |
| | trumpet |
| | and oboe |

80

| Ritornello Theme | | g | | |
|------------------|----|---|---|---|
| a' | b' | C | C | |
| Tutti | | l | a | m |
| | | o | d | i |
| | | s | e | n |
| g minor | | e | n | o |
| | | d | c | r |
| | | e | | |

Part 5

(note: a long series of solo sections, ms 84-98)

84

Solo Segment: concertino instruments play phrase "a" of Ritornello Theme

a a
Flute Trumpet

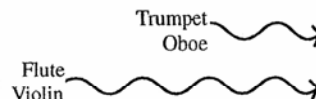
90

Solo Sequence

94

Solo Segment: concertino instruments are paired as they play phrase "a" of the Ritornello Theme:

Trumpet
Oboe
Flute
Violin



Part 6

(note: focuses entirely on the Ritornello Theme)

103

Ritornello Theme

a b
Tutti
F Major

107

Solo Sequence: based on a' of the Ritornello Theme

a' a' a' a'
violin -> oboe flute -> violin oboe -> flute trumpet

96

Solo Sequence:
as in measures 32 and 76;
between flute and violin

(modulation )

99

Ritornello Theme

| | | | | |
|---------|----|---|---|---|
| | | C | C | a |
| a' | b' | l | a | m |
| Tutti | | o | d | i |
| a minor | | s | e | n |
| | | e | n | o |
| | | d | c | r |
| | | | e | |

115

Ritornello Theme

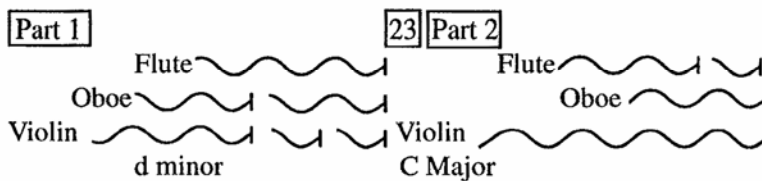
| | | | | |
|---------|----|---|---|---|
| | | C | C | F |
| a' | b' | l | a | M |
| Tutti | | o | d | a |
| F Major | | s | e | j |
| | | e | n | o |
| | | d | c | r |
| | | | e | |

Movement II: Andante

This gentle, lyric movement features a single theme of great suppleness and flexibility; this theme will be freely varied and extended over the course of the movement

Note:

- The trumpet rests during this movement; the flute, oboe, and violin of the concertino dominate, with only the barest accompaniment provided by the continuo (cello and harpsichord)
- This movement is highly polyphonic and quite homogenous, as the instruments of the concertino constantly overlap and intertwine above the continuo



Part 4 The original, polyphonically stated theme briefly returns, bringing the movement to a quiet and peaceful conclusion

d minor

Note:
Picardy 3rd
cadence!
D Major



Andante.

Flauto

Oboe.

Violin.

'Cello and Harpsichord

etc.

33 **Part 3**

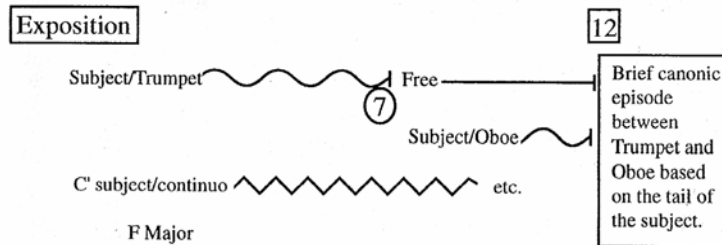
Gently falling motives, initially heard against strands of thematic melody, eventually take over the texture of the music completely

etc.

Movement III: Fugue

This movement is a virtuosic marriage between the seemingly incompatible genres of Fugue (with its strict procedures and homogenous sound) and Concerto Grosso (with its inherently contrasting concertino and ripieno). Bach achieves this marriage by reducing the ripieno to an essentially accompanimental role, and treating such fugal elements as subject restatements, episodes, and countersubjects with great flexibility. The resulting music is exhilarating, festive, and totally unbuttoned- devoid of any sense of fugal pedantry.

Subject: Heard initially in the trumpet (the one concertino timbre missing from the second movement); the subject consists of a thematic "head" and a cadential "tail":



Countersubject: Heard initially in the continuo part under the trumpet Subject (above), this Countersubject will play an important accompanimental role, as well as a lead role in a number of episodes

Violoncello
and Harpsichord



| | |
|---|---|
| <div style="border: 1px solid black; padding: 2px; display: inline-block;">21</div> | <div style="border: 1px solid black; padding: 2px; display: inline-block;">27</div> |
| C' subject/Trumpet | Subject/Flute |
| Free/Oboe | C' subject |
| Subject/Violin | Free |

33

Episode 1

Flute
Oboe
Violin

41

Restatement 1

Subject/Trumpet
C' subject/Violin



C Major

Episode 3

72

Part 1:

80

Part 2:

Lengthy
Episode in 4
parts:

Tutti passage based
on the C' subject;
features Flute and
low strings

Tutti passage features descend-
ing sequence based on the
C' subject; features Trumpet,
Flute, and low strings

107

Restatement 3

C' subject/Trumpet



Free

Subject/Flute



Subject/Oboe



C' subject



B^b Major

F Major

48


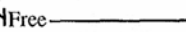

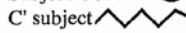
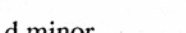
Episode 2

Descending sequence based on the Countersubject

Trumpet
Flute + Ripieno
Oboe + Accomp.
Violin



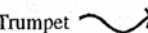

57

Restatement 2

C' subject/Flute  Free 
Subject/Violin  Subject/Oboe 
C' subject 
C Major d minor

85 Part 3:

imitative passage in the concertino brings back the episode, based on the tail of the Subject, heard during the Exposition (ms 12-20)

Oboe  Flute  Trumpet 
Violin 

98 Part 4:

Tutti passage based on motives from the C' subject



119

Episode 4

Tutti passage based on the C' subject brings the concerto to a rousing conclusion

136

Restatement 4

Subject/Trumpet 
C' subject/Violin 
Tutti accompaniment
F Major

Glossary

a cappella: A style of music for voices without accompaniment (Italian, *a cappella*, in the chapel or church).

Baroque: In music history, the period from about 1600 to 1750, divisible into three parts: Early Baroque (1600–1650), Mid-Baroque (1650–1700), and High Baroque (1700–1750). As an adjective, used to describe the extravagant yet highly controlled artistic expression of the era whether in music, art, or architecture (from Portuguese “barocco,” a large irregular pearl; something of corrupt taste).

beat: The smallest pulse to which we can comfortably move our bodies. See also meter.

cadence: A musical point of resolution, of release of harmonic/rhythmic tension.

cantata: An unstaged work for voices and instruments, similar to oratorio in that it alternates choruses, arias, and recitative, but also containing (when written for church use) settings of chorales. This was the principal type of church music in Bach’s day, which he referred to as the *Hauptmusik*. The cantata can also be a secular music form.

chorale: The Lutheran style of hymn, written in the vernacular German, and almost always having the musical form of A A B.

comma, Pythagorean: A pitch interval equal to 23.5 cents, or about-one fourth of a semitone. It is the difference in pitch between twelve perfect fifths and seven octaves.

concertino: In a concerto, the soloists as opposed to the full orchestra.

concerted style: Also called *concertato*, this is vocal music accompanied by instruments, as opposed to voices singing *a cappella*.

concerto: An orchestral form of music developed during the Baroque in which a soloist (or in the concerto grosso a small group of soloists called the *concertino* or *principale*) is contrasted with the full ensemble (*tutti* or *ripieno*).

continuo: Short for *basso continuo*, the Italian term for the keyboard part in most Baroque music which provides harmonic and rhythmic support, usually reinforced with a bass instrument such as ‘cello or viola da gamba.

counter-subject: In fugal writing, a secondary theme, often developed from a seminal idea within the subject, devised to sound well when played against the subject. See also “subject.”

counterpoint: Another term for polyphony, from the Latin *punctus contra punctum*, or note against note; a style of writing which emphasizes the rhythmic independence of the voices.

da capo: Italian direction meaning “from the top” or beginning. The *da capo* aria in the Baroque was an operatic device allowing the singer to repeat the first part of an aria, usually with some embellishments.

dominant: The pivotal chord which opposes, and leads back to, the tonic. The chord built on the fifth step of the scale.

episode: A developmental or modulatory section of a fugue, during which the subject is not being heard.

exposition: The initial setting forth of a fugue subject in each voice successively.

figured bass: The shorthand method of indicating chords in the basso continuo keyboard part by writing numbers above the bass notes to indicate the intervals to be played.

fugue: A polyphonic musical form or process for a fixed number of voices (usually three or four), in which a short, specially designed theme called a subject is taken up successively in each voice in close imitation, reappearing throughout the piece in each voice and sometimes in several voices at once.

Holy Roman Empire: A “new Roman empire” based on Christianity, proclaimed in 962 C.E., and ultimately accepted only in Germania. By 1400 it was a loose confederation of princely, ecclesiastical, and free imperial states.

homophony: (adjective: homophonic) Music with one principal melody, all other parts being support or accompaniment that move in the same rhythm and fill out the harmonies. A good example would be a hymn or a Lutheran chorale.

madrigal: A secular vocal work written in four to six voices which exploits techniques of polyphony and word painting. The most important musical form in 16th-century Italy.

manual(s): The keyboard(s) of an instrument having more than one, such as an organ or a large harpsichord.

meter: A group of beats organized into a regular rhythm, and notated in music as a time signature.

monophony: (adjective: monophonic) Music with one, and only one, melody.

opera: A staged and costumed secular work that tells a dramatic story using singers as characters, accompanied by orchestra.

Partita: The German name for a keyboard suite.

passion: A large-scale cantata for Holy Week (just before Easter) that tells the story of the final days, the suffering, and the death of Jesus Christ, taking its narrative text from one of the four Gospels (Matthew, Mark, Luke, or John). The story is told in recitative, and reflection on the events of the story takes place through arias, choruses, and chorales.

polyphony: (adjective: polyphonic) Music with two or more simultaneous melodies, each with its own rhythm. A good example would be a fugue, a canon, or a point-of-imitation piece such as the Mass by Palestrina referenced in this lecture series.

realization: Realization of a figured bass is the “decoding” and improvising of chords for the right hand, given just the bass line and figures.

recitative: From the Italian operatic term *stile recitativo* (reciting style). A speech-like way of singing, in the natural rhythm of the language being sung, supported by the basso continuo. There are two types of recitative, *accompagnato* (accompanied by strings or full orchestra) and *secco* (literally, “dry,” accompanied only by the continuo instruments).

ripieno: In a concerto, the full orchestra as opposed to the soloists. Also called the *tutti*.

ritornello: From Italian *ritornare*, to return. A musical theme that recurs periodically during a piece, providing structural unity; a refrain. Ritornello is a technical term in concerto writing for the simpler theme played by the ripieno or tutti, in contrast to the virtuosic writing for the soloists.

scale: All the notes inside a given octave, arranged stepwise so that there is no duplication. The notes of the western scales were derived initially by Pythagoras and his division of a vibrating string into basic ratios. The names of the chords built on the scale steps are: tonic, supertonic, mediant, sub-dominant, dominant, sub-mediante, leading tone.

sequence: A favorite Baroque device, this is a melodic pattern that is repeated several times, either ascending or descending in pitch. It is used to develop a theme or to modulate toward a cadence.

subject: A specially designed, short theme with many harmonic and contrapuntal possibilities, which is the basis of fugue. See also “counter-subject.”

suite: A collection of dances for orchestra or keyboard. French keyboard suites were often called “ordres” while in Germany they were called “partitas.”

temperament: A system of tuning for a keyboard instrument in which, by way of compensating for the Pythagorean comma, some of the intervals are altered slightly from their acoustically pure ratios in order to allow the instrument to play in most or all keys without undue harshness. Examples: just intonation (Pythagorean), mean tone tuning, equal temperament, well temperament.

toccata: A “touch-piece” designed for virtuosic display of keyboard technique, and an important Baroque genre (Italian *toccare*, to touch)

tonic: The home key of a piece of music. The chord built on the first note of a scale.

turba: In Passion settings such as the St. Matthew, the angry mob.

tutti: In a concerto, the full orchestra as opposed to the soloists. Also called the *ripieno*.

ur- : As a prefix taken from the German language, it means “primal.” Thus an *Urquell* is a primal source, and an “ur-melody” (for example) in Professor Greenberg’s parlance is a primal melody.

voice: In polyphony, a technical term for any single part, regardless of whether it is sung or played, or the number of performers.

Selected Bibliography

The following bibliography contains recommended titles in the following categories: general books about Western music, surveys of the Baroque era, books specific to various Baroque musical genres, and books and biographies specific to Bach, Handel and Vivaldi. Though a degree of technical content is unavoidable, these particular books have been recommended because they are essentially non-technical, and are therefore accessible to the general reader.

Books of General Musical Interest:

Kerman, Joseph, *Listen*, Third Edition. Worth Publishers, Inc., 1980

Grout, Donald, and Claude Palisca. *A History of Western Music*, Fourth Edition. Norton, 1988

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Bach and the High Baroque

Part III

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THE TEACHING COMPANY®

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Robert Greenberg has composed over 40 works for a wide variety of instrumental and vocal ensembles. Recent performances of Greenberg's work have taken place in New York, San Francisco, Los Angeles, Chicago, England, Ireland, Italy, Greece, and The Netherlands, where his *Child's Play* for String Quartet was performed at the Concertgebouw of Amsterdam in 1993. Greenberg holds degrees from Princeton University and the University of California at Berkeley, where he received a Ph.D. in music composition in 1984. His principal teachers were Edward Cone, Claudio Spies, Andrew Imbrie, and Olly Wilson. Professor Greenberg's awards include three Nicola De Lorenzo Prizes in composition, three Meet the Composer grants, and commissions from the Koussevitzky Foundation of the Library of Congress, the Alexander String Quartet, XTET, and the Dancer's Stage Ballet Company. He is on the faculty of the San Francisco Conservatory of Music, where he is chair of the department of music history and literature and director of curriculum of the Adult Extension Division. Greenberg is creator, host, and lecturer for the San Francisco Symphony's "Discovery Series." Greenberg has taught and lectured extensively across North America and Europe, speaking to such corporations and musical institutions as the Van Cliburn Foundation, Arthur Andersen, Bechtel Investments, the Shaklee Corporation, the University of California/Haas School of Business Executive Seminar, the Association of California Symphony Orchestras, the Texas Association of Symphony Orchestras, and the Commonwealth Club of San Francisco. Greenberg's work as a teacher and lecturer has been profiled in the *Wall Street Journal, Inc.* magazine, and the *San Francisco Chronicle*. Greenberg is an artistic co-director and board member of COMPOSERS INC. His music is published by Fallen Leaf Press and CPP/Belwin and is recorded on the Innova label.

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Bach and the High Baroque

Part III

Scope:

Part Three of *Bach and the High Baroque* continues the examination of Bach's inheritance begun in Part Two, with an in-depth examination of the influence on Bach of the French Style and Italian opera. Lectures 17 and 18 focus on the preeminence of dance and opera in French Baroque music, and the birth and development of the French Overture and the French Orchestral Suite. Lectures 19 and 20 continue to focus on the music born of the French Baroque, examining first the Keyboard Suite in France, and then in Germany. Lectures 21 and 22 discuss Bach's Cantata No. 140 (*Wachet auf, ruft uns die Stimme*) as a Lutheran religious composition permeated with the compositional techniques and human drama of secular opera. Lectures 23 and 24 deal with Bach's *Coffee Cantata* as a forward-looking comic opera (*opera buffa*), firmly within the same Italian comic operatic tradition as the Italian-language operas of Pergolesi, Mozart, and Rossini. Works listened to and discussed include Lully's opera-ballet *The Temple of Peace*, Francois Couperin's *25th Ordre*, Pergolesi's *La Serva Padrona*, and Rossini's *The Barber of Seville*. The featured works are Bach's Orchestral Suite No. 3 in D Major, the Partita No. 5 in G Major for Harpsichord, Cantata No. 140 (*Wachet auf*), and the *Coffee Cantata*.

Lectures Seventeen and Eighteen Bach and the French Style, Part I—Dance and the Orchestral Suite

Scope:

The earliest surviving notated secular music is dance music. The popularity of social and courtly dance increased during the Renaissance. Two of the most popular dance types were the Pavanne and the Galliard. At no time was the influence of dance on music stronger or more pervasive than in the Baroque, and nowhere more than in the French court, which eventually became the center for dance music under Louis XIV. Among the many musical forms that grew out of dance was the Suite, a group of dances that replaced some of the older dances with newer forms, such as the Bouree, Minuet, Allemande, and Gigue, each with its own characteristic tempo and style. Most dances were in binary form, and since they were typically short, each section was repeated (AABB).

Dance music stands, along with opera, as the essential model for the development and growth of purely instrumental music in the Baroque. It offered many solutions to the challenges faced by instrumental composers. These solutions included recognizable and steady beats, meters and tempi; a variety of dance types recognizable for their specific meters, tempi, and moods; and clear and typically symmetrical phrase structures. During the middle and late 17th century, the dances written for suites became more stylized, better for listening than dancing. Ballets de Cour, Masques, Balli, and Masqueratas were favorite late Renaissance/early Baroque court entertainments which combined staged and costumed dance performances with group dancing by the nobility, often led by Louis XIV. Such entertainments often began with a grave and stately overture to announce the arrival of the king. The overture would begin in a slower tempo, using dotted or double-dotted rhythms to express pomp and majesty, followed by a faster section, often fugal, followed by a brief reprise of the opening music. The master of the French overture, and head of all royal music in Louis' court, was Jean-Baptiste Lully (1632–1687). His works that combined singing and dancing were called “divertissements,” and they were intended to mirror the pomp and power of the state (i.e., Louis XIV). Among the many German composers who wrote and refined orchestral suites was J.S. Bach, who wrote two while at the court of Cöthen, and two in Leipzig for the Collegium Musicum, begun by Telemann but led by Bach from 1729–1741.

Outline

I. Introduction.

- A.** A surprising amount of “concert” music developed from dance music. Musical examples from Bach's Orchestral Suite in D, Goldberg Variations; Handel's Music for the Royal Fireworks; Bach's Sonata for Violin in G minor; Chopin's op.53 (1842); Tchaikowsky's Trepak from the Nutcracker Suite.
- B.** At no time was the influence of dance music stronger or more pervasive than it was during the Baroque era.
 - 1.** Dance music is typically instrumental, with steady and recognizable beats, grouped in meters, to which we can move.
 - 2.** Estampies (French) or Istampite (Italian) are dances and the oldest extant secular instrumental works, dating from the 14th century.
 - 3.** Musical Example: Istampita Palamento (ca. 1300).
- C.** During the Renaissance, courtly/formal/social dancing and dance music became increasingly popular.
 - 1.** By the 16th century the French court had become pre-eminent in dance popularization.
 - 2.** The most popular 16th-century dances were:
 - a.** The Pavanne, a slow, solemn, processional-like dance in duple meter. It typically had three repeated phrases: AA BB CC.
 - b.** The Galliard: faster, in triple meter, and featuring leaps, which became ever higher and, in some cases, obscene.
 - 3.** Musical Example: Pavanne Bergerette and Galliard Au Joly Bois (ca. 1550).
- D.** Dance music stands, along with opera, as the essential model for the development and growth of purely instrumental music, as it offers many solutions for the compositional challenge faced by the composers of instrumental music. That is, for creating musical coherence without words; dance music offers:
 - 1.** Recognizable and steady beats, meters and tempi.
 - 2.** A variety of dance types recognizable for their specific meters, tempi, and moods.

3. Clear and typically symmetrical phrase structures.
- II. The Baroque Dance Suite.** In the 17th century, Renaissance dances were replaced by other, new dances, each of which had its peculiar meter, tempo and rhythmic character, for example:
- A. Minuet, a stately dance of French origin, moderate tempo, and triple meter. Minuets were composed in binary dance form: //:a://:b://. Musical Example: Lully, The Temple of Peace (and opera ballet), “Minuet” (1685). This dance is in binary form, with two separate sections, each of which is repeated. Thus, what we hear is a,a, b,b, indicated above by the repeat signs //: :// This causes the dance to be very predictable, and allows the singers to organize their steps.
 - B. Bouree, a light, lively, and fast dance of French or Spanish origin, in duple meter. This is a binary dance form. Musical Example: Lully, The Temple of Peace, “Bouree” (1685).
 - C. Suite, a new type of instrumental composition, emerged in France during the mid-late 17th century.
 1. A Suite is a collection of diverse dances grouped “together.”
 2. These are stylized dances intended for listening, not dancing, because of their elaborate nature, and sometimes their speed.
 3. Suites were written for solo instruments, chamber groups, or the entire orchestra. “Orchestral Suites” constitute one of the most important and widely cultivated high Baroque instrumental genres, second only to the Concerto.
- III. Orchestral Suite, Origins: French Court Ballet and Opera.**
- A. Ballet de Cour, Masques, Balli, and Masqueratas were a favorite late Renaissance/early Baroque court entertainment.

[Beginning of Lecture Eighteen]

1. Dance names were dependent on the location.
 2. All referred to quasi-theatrical performances which involved both professional dancers/dancing and social dancing.
 3. Dance was especially popular in the French court.
- B.** It is no surprise, then, that French court opera, as it evolved in the mid-17th century, contained extensive amounts of dancing.
- C.** The essential patron of 17th century French opera was Louis XIV, King of France. His personal love of dance was legendary.
- D.** The composer Jean-Baptiste Lully (1632–1687) defined the nature of French court opera-ballet.
1. He was a cutthroat and politic man, like his royal boss. He was Italian by birth, and he moved to France at the age of 12. By intrigue he climbed the ladder to become master of all music at the French court.
 2. Lully’s works intermingled singing and dancing (divertissements); and their pomposity and splendor were meant to mirror that of the court and Louis himself. The king himself took a leading role in these productions, with his nobles also dancing, and the public admitted as spectators.
- E.** The French Overture.
1. This was Lully’s most enduring contribution to Western music.
 2. It was a royal and magnificent work that both preceded the coming entertainment, and welcomed the King to the theater.
 3. Form: A B A¹.
 - a. The “A” section is a slow, majestic, pompous, sweeping, dotted-rhythm filled opening, usually lengthy.
 - b. The “B” section is a fast, fugal (or at least imitative) section.
 - c. The “A¹” is a very abbreviated reprise of the opening music.
- F.** Musical Examples: Lully, The Temple of Peace, “Overture” (1685); Handel, Messiah, “Overture” (1742). Although this piece was written 60 years later, the same basic rules were being followed.
- G.** Lully’s Suites.
1. Lully combined overtures and dances from his operas into concert, or orchestral, suites.
 2. Such orchestral suites became very popular in Germany in the 18th century, where Lully’s techniques were elaborated and expanded by composers like Fischer, Muffat, and Telemann. The Germans developed richer orchestrations with more colors.

IV. Bach's Orchestral Suites.

- A. Bach wrote four suites in total. Nos. 1 and 4 were written at Cöthen, and Nos. 2 and 3 were written at Leipzig.
- B. In 1723 Bach became Cantor at St. Thomas Church and School. His job included composing 58 cantatas per year for the church, in addition to other occasional music. He wrote four cantata cycles before 1730. By 1729, Bach's working conditions and his relationship with his bosses in Leipzig had reached a low point and he began casting about for another job.
- C. 1730: Bach had a change of heart as two new factors combined to make his life easier.
 - 1. 1730: Bach's old friend from Weimar, Johann Matthias Gesner, became rector at St. Thomas School and considerably improved Bach's working conditions there. Unfortunately, Gesner only stayed until 1734.
 - 2. 1729 (–1741): Bach assumed directorship of the Collegium Musicum, a secular, semi-professional chorus/orchestra.
 - a. The Collegium supplied Bach some much-needed extra income, and it was chiefly composed of skilled students.
 - b. The Collegium stimulated a new period of secular composition in Bach's life.
 - c. Bach wrote Orchestral Suites Nos. 2 and 3 for the Collegium orchestra, receiving stipendia from Zimmerman's coffee house for entertaining the customers. Bach's employers on the Town Council were not pleased.

V. Bach, Orchestral Suite No. 3 in D Major, BWV 1068 (ca. 1729–1731).

- A. I. Overture in the French style ||: A ||: B A¹ :||
 - 1. The "A" section is a festive, pomp-filled opening.
 - 2. The "B" section is a fugue, energetic and celebratory.
- B. II. Air ("aria").
 - 1. A "pan-national" movement is how we might describe this air.
 - a. It has an Italian-style melody, very vocal in quality.
 - b. It is cast as a French dance form, using A B A structure.
 - c. Its origin with a north-German composer is evidenced in the seriousness and depth of its harmony.
 - 2. Its function is to provide a quiet, ethereal contrast to the more boisterous dances. Since dance movements were usually short, they were often played in pairs without a break.
- C. III. The Gavotte was a lively dance. Gavottes 1 and 2 are different tunes, followed by the return of Gavotte 1, thus making an A B A form. Gavotte 2 is called a trio. This form will live on into the symphonies of the classical era.
- D. IV. The Bouree is another binary dance form.
- E. V. The Gigue is a very lively triple meter dance.

Lectures Nineteen and Twenty

Bach and the French Style, Part II— The Keyboard Suite

Scope:

Much keyboard music of the late 17th and early 18th centuries is in the form of suites, of which there were two distinct varieties. French suites were collections of dances to be played in any order, at the performer's discretion. In France, orchestral suites were arranged for private performance, first for lute, and later for harpsichord. Jacques Champion de Chambonnières (1601–1672) was the first important composer of French keyboard suites. Francois Couperin (1688–1733) brought French keyboard suite to its apex. He published a large number of suites, or “Ordres,” between 1713 and 1730. These dances always indicate repeats, during which the performer was expected to embellish with small ornaments called “agreements.” German suites (often called Partitas) were conceived as unified compositions, rather than anthologies, and thus they were more tightly organized, with certain standardized dances in a standard order: Overture, Allemande, Courante, Sarabande, and Gigue. Optional dances (Minuet, Bouree, etc.) could be added to this order. Like French keyboard suites, German suites featured movements all in a single key and typically in binary dance form (AABB), excepting the opening prelude or overture. This can be a very predictable form, presenting the composer with a challenge to keep it interesting. Bach wrote three large sets of keyboard suites, six complete suites in each set (18 suites total). They illustrate his genius in creating masterworks within a constrained form, using the harpsichord, an instrument of limited tonal resources.

Outline

I. Introduction.

- A.** Keyboard Suite: A large proportion of late 17th-century and early -century keyboard music is in suite form.
- B.** Two distinct varieties existed.
 - 1.** French keyboard suites were amorphous collections of dances.
 - 2.** German keyboard suites were much more highly organized works.

II. The Keyboard Suite in France.

- A.** It was not unusual for dances from 16th-century Masques/Ballet de Cour to be arranged for lute, for private performance.
- B.** By the 17th century the harpsichord replaced the lute as the solo instrument of choice for such arranged dances.
- C.** By the mid-17th century French composers began composing suites of stylized dances for harpsichord.
 - 1.** Jacques Champion de Chambonnières (1601–1672) was the first early and important composer of French keyboard suites. These were amorphous collections of 20 or more dances that featured delicate, highly embellished/ornamented melodic lines.
 - 2.** Francois Couperin (1688–1733) brought the French keyboard suite to its apex. He published a large number of suites, or “Ordres,” between 1713 and 1730. These dances always indicate repeats, during which the performer was expected to embellish. Without this ornamentation, the repeats can be quite tiresome, and thus are often omitted during modern performances, especially since the melodic surface is already highly embellished.
 - 3.** Musical Example: Couperin, 25th Ordre (1730), Overture, “La Visionnaire.”
 - a.** This is a typically French Overture with a highly embellished melodic surface, with lots of trills, mordents, and decoration.
 - b.** Movement subtitled “La Visionnaire”, “The Dreamer.”
 - 4.** Suggestive titles are typical of Couperin's suites; others from the 25th Ordre include “La Mystérieuse,” “La Muse Victorieuse,” “Les Ombres Errantes,” “La Monflambert” (a Gigue in compound duple meter). The latter movement was named for a lady friend of Couperin's, who married the king's wine merchant.
- D.** Musical Example: Couperin, 25th Ordre, Gigue, “La Monflambert”
 - 1.** Typical of French keyboard suites, the many dances of the 25th Ordre were intended as an anthology, from which any number of pieces could be chosen and played as a smaller group.
 - 2.** Both Couperin's music and his treatise, “The Art of Playing the Harpsichord”, published in 1716, had considerable influence on Bach.

III. The Keyboard Suite In Germany.

- A. Differences between German keyboard suites and their French models:
 - 1. German suites were conceived as unified compositions, not as anthologies.
 - 2. German suites were based on four standard dances in a specific order: Allemande (a lively German folk dance in duple meter), Courante (an old French dance in triple meter), Sarabande (a stately dance of Spanish origin in triple meter), and Gigue (fast, compound triple meter dance of English or Irish origin).
 - 3. Optional dances could be added to the standard four dances: Bouree, Gavotte, Minuet, etc.
 - 4. German keyboard suites were often called “Partitas.”
- B. Like French keyboard suites, German suites featured movements all in a single key and typically in binary dance form (AABB), excepting the opening prelude or overture. This can be a very predictable form, presenting the composer with a challenge to keep it interesting.

IV. Bach wrote three large sets of keyboard suites, six complete suites in each set (18 suites total).

- A. The six “English Suites” (ca. 1715).
- B. The six “French Suites” (ca. 1700–1725).
- C. The six “Partitas” (ca. 1726–1731).
 - 1. Bach self-published the Partitas, first individually and then as a set, in 1731, his first published music.
 - 2. Together, the Partitas constitute the “Clavier Übung” (“keyboard exercises”), Part 1. Bach would later publish Part 2 (1735, including the Italian concerto in F and the French overture in B minor), Part 3 (1739, mostly organ works, especially chorale preludes), and Part 4 (1742, the Goldberg Variations).
- V. The Partita No. 5 in G Major, BWV 829 (ca. 1730) illustrates Bach’s ability to create a masterwork out of a form whose confines are quite defined, a work for the harpsichord, which had limited tonal resources.
 - A. The Partita No. 5 contains seven movements: Prelude, Allemande, Courante, Sarabande, Tempo di Menuetto, Passepied, and Gigue.
 - B. Partita No. 5 is a stunning integration of French taste and genre; German compositional rigor and polyphonic and harmonic intensity; and Bach’s brilliant keyboard style, full of melodic extravagance and technical virtuosity, yet carefully controlled.
 - C. The Keyboard Suite is a predictable and potentially dull genre:
 - 1. All the movements (excepting the first) are dances.
 - 2. All the dances are in the same key.
 - 3. All the dances employ the same internal form: ||: a ||: b ||
 - D. Bach creates a “larger form” by alternating movements that are “harmonically” and “melodically” conceived. Harmonically conceived melodies outline harmonies, which lie on their surface, while melodically conceived melodies are vocal. Their harmonies are not on the surface.
 - 1. Musical Examples: Bach, Partita No. 5 in G major, “Tempo di Menuetto,” is harmonically conceived. Bach, Partita No. 5 in G major, the “Passepied,” is melodically conceived.
 - 2. Melodic conception vs. harmonic conception is used alternately throughout the movements of the suite.
 - a. This is analogous to vocal conception vs. instrumental conception of a work.
 - b. It is analogous to subject (melodic) vs. episodes (harmonic) in a fugue.
 - c. It is like a surface feature vs. a structural feature.
 - d. It is Italian conception (melodic) vs. German conception (harmonic).
 - e. It is extravagant expression vs. control.
 - 3. By alternating such movements Bach creates a textural rhythm that in turn creates a sense of departure and return in an otherwise static genre.
 - E. The Prelude is in ritornello form.
 - 1. It mixes melodic and harmonic conception, rushing scales and punctuating chords.
 - a. The Ritornello Theme itself is melodically conceived.
 - b. The Episodes are harmonically conceived and proceed breathlessly without a pause.
 - 2. The ritornello theme gives a Fanfarish/Overturish effect, in the French style. It appears four times, not always in the same key.

3. The episodes are harmonically conceived segments that hold together “melodically” due to Bach’s marvelous “voice-leading”, providing the melodic connections (control) between harmonic units (chords).

[Beginning of Lecture Twenty]

4. Episode 4 is heard and discussed as an example of how Bach uses melodic “stitching,” called voice-leading, to connect the episodes. We hear this most in the descending bass lines.
- F. Allemande.**
1. This movement is melodically conceived.
 2. Harmonic richness complements the melodic richness of this movement.
 3. Section A is repeated: // a //
 - a. Note “Bb” versus “A” dissonance at measure 10 as both hands move in opposite directions to a wide separation.
 - b. Note the deceptive cadence by which Bach extends the phrase, adding interest and unexpected twists to an otherwise prescribed form.
 4. Section B is repeated: // b //
 - a. Extended phrase lengths (typical of a stylized dance) add interest to the melodic structure.
 - b. Here Bach develops materials first heard in phrase “a.”
 - c. Phrase B is less harmonically stable than phrase “a.”
- G. Courante.**
1. This movement is harmonically conceived, with seemingly square phrases that belie an intriguing structure.
 2. Bach has filled it with surprising details, such as uneven phrase lengths and harmonic phrases that do not correspond with melodic phrases. In this example of elision, the harmonic phrase does not finish until measure nine, but the melodic phrase finishes in measure seven.
- H. Sarabande.**
1. This piece, melodically conceived, is the center of the structural arch of the suite.
 2. It is almost a French Overture in character, with its stately dotted rhythms.
 3. Big time phrase extensions occur in section B.
- I. Tempo di Menuetto.**
1. The title of this dance should be examined closely!
 2. A minuet is in triple meter, but this feels like compound triple.
 3. This dance starts in compound duple meter, sounding like a gigue.
 4. Just when the ear becomes accustomed to compound duple, the meter shifts to triple, creating the momentary effect of a minuet.
 5. It is perhaps best called a “gigue-quette.” Bach does not call it a Minuet, but labels it “tempo di menuetto.”
 6. This movement is harmonically conceived.
- J. The Passepied is very melodically conceived, and it is French in its decorous embellishment.**
- K. Gigue.**
1. Gigue is a vigorous compound duple dance of English/Irish origin.
 2. Originally a dance of bawdy character and vulgar connotations.
 3. Bach is aware that the “Tempo di Menuetto” was so gigue-like that another gigue here at the end of the suite could very well be anticlimactic; this, then, is a gigue-with-a-twist:
 4. The “Gigue is, in fact, a Double Fugue, in dance form, Gigue meter, and Gigue tempo.

WORDSCORE GUIDE™: J.S. Bach
Orchestral Suite No. 3 in D Major,
BWV 1068 (ca. 1729-31)

Scored for modified "festive" Baroque Orchestra: 2 Oboes
3 Trumpets
2 Timpani
Strings
Harpsichord

I. Overture in the French style

Duple meter

A Festive, pomp-filled opening section alternates fanfarish
Tuttis with a String/Oboe theme

Note: -Dramatic drum roll/fanfarish Trumpet music acts as a ritornello
through this section
-Dotted (long-short) rhythms characteristic of a French Overture
dominate this section
-String/Oboe theme is a typically notey, complicated Baroque
instrumental melody

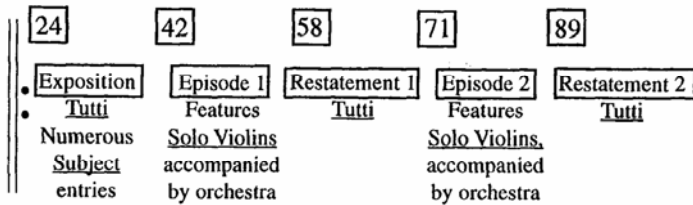
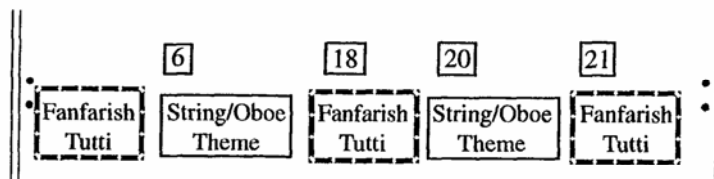
B Fugue

Rhythmically energetic, the fugue subject
is nevertheless of limited melodic interest:



The resultant fugue is of greater rhythmic interest
than melodic, more physical in impact than
intellectual - a perfect fugue-type for initiating a
Dance suite

Note:
The presence of
Trumpets and
Timpani lend this
fugue a celebratory
air not ordinarily
associated with the
genre of fugue



A'

An abbreviated version of the pomp-filled opening rounds out the overture:

107

Fanfarish
Tutti

II. Air (So called "Air on a 'G' String")

Duple Meter

Scored for strings alone; an "Air" (or "aria") is not a dance; nevertheless, it provides an excellent contrast with the festive overture, and as a concession to the genre of "suite" Bach casts the Air in Binary Dance form: ||: a :||: b :||

Long, gorgeous melody in the first Violins features considerable rhythmic variety:
Long, singing sustained tones alternate with gently descending motives

Note:

- Singing countermelody in the second Violins
- Overall descending bassline, which adds a sense of gravity and strength to the otherwise lyric sound of this movement

||:

a
D Major

:||

| | | | |
|----------------------|--------------------|--------|---|
| 110 | 118 | | (Note: Repeat to opening of the <u>Fugue</u>) |
| String/Oboe Theme | Fanfarish Tutti | • • | |

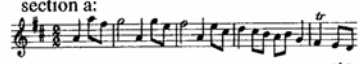
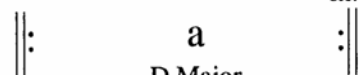

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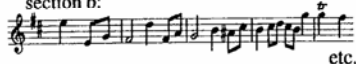
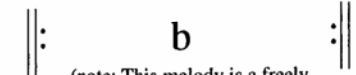

- $$\left| \begin{array}{c} \vdots \\ \vdots \end{array} \right| \quad \mathbf{b} \quad \left| \begin{array}{c} \vdots \\ \vdots \end{array} \right|$$

III. Gavotte A vigorous dance for Tutti includes a second, contrasting Gavotte (Trio): —————→

Duple Meter The return of the Trumpets and Timpani imbue this movement with a martial, pomp-filled mood which contrasts beautifully the serenity of the Air

Gavotte 1





section a:  etc.  **a** 

section b:  etc.  **b** 

(note: This melody is a freely inverted version of "a")

IV. Bourrée The energized mood continues with a brilliant and rollicking Bourrée, scored for Tutti





Duple Meter

 **a**   **b** 

D Major

V. Gigue A fast, compound duple meter, a Gigue is often the last movement of a Dance Suite; this exhilarating Gigue brings the suite to a crackling conclusion


Compound Duple Meter

 **a**   **b** 

D Major

Note: The Timpani rolls and flourishes which initiate phrases "a" and "b" which harken back to the rolls/flourishes that initiated the Overture

Gavotte 2 (Trio) Gavotte 1 (da capo)



||: c :|| d :|| || a || b ||

Vigorous, rustic-flavored dance

WORDSCORE GUIDE™: J.S. Bach

Partita No. 5 for Harpsichord in G Major, BWV 829
(ca. 1730)

I. Prelude

Triple meter (3/4)

Tocatta-like prelude uses the entire harpsichord keyboard from top to bottom and sets the bright, brilliant mood for the entire suite
Harmonically conceived

Ritornello

Fanfarish and brilliant, this brief Ritornello combines fast (16th note) scales, chordal "exclamations" and rests to create a memorable, punctuation mark-like refrain



17

Ritornello D Major



5

Episode ① (13 measures long)

Part 1: Sequence of upwards scales (inversion of **Ritornello** scales; the first note of each scale describes a falling G Major scale)



8

Part 2: Downward arpeggios



Upwards
Scales

etc.

21

Episode ② (20 measures long)

Part 1: sixteenth note melody with eighth note arpeggiated accompaniment; bassline outlines rising D Major, then falling A Major scales



D Major

→ A Major

32

Part 2: Rising/falling arpeggios punctuated with chords (exclamations) drawn from the **Ritornello**



D Major

37

Part 3:
Rising
Scales

Modulatory →

41 Ritornello e minor



21 Episode ③ (16 measures long): combines single voice and double voice lines

Part 1: Version of episode ① Pt. 1; sequence of upwards scales, with the first note of each scale outlining a rising e minor scale



e minor

49 Part 2: Scaler, two voice texture in contrary motion



Modulatory →

65 Ritornello C Major



69 Episode ④ (27 measures long): combines two voice and chordal textures

Part 1: Two voice sequence alternates 1/8th note and 16th note arpeggios from hand to hand;
Bassline: outlines a falling C Major scale

74 Part 2: Rising scales in the right hand are punctuated with chords in the left
Bassline: pedal "D" (V of G)

53

Part 3: Two voice texture; falling scales traverse the length of the keyboard



a minor

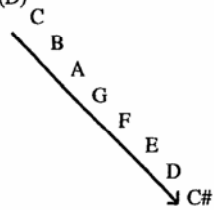
57

Part 4: Two voice figuration of increasing density (more and more sixteenth notes) until...

Modulatory →

79

Part 3: Arpeggiated figures
Bassline: moves downward from (D)



86

D_2^4
(V₂ of G)

C natural

86

Part 4: Closing (cadential) material

Arpeggiated figures in both hands move inexorably towards a conclusion in G Major

| | |
|---|---|
| C | C |
| l | a |
| o | d |
| s | e |
| e | n |
| d | c |
| | e |

II. Allemande (A lively German dance in either duple or triple meter); this smooth polyphonically complex dance features flowing triplets

Duple meter (4/4)
Melodically conceived

Opening gesture extends, in sixteenth note triplets, the opening downward scale of the Prelude



G Major

6

Upper two voices alternate a dotted rhythm motive over triplet sixteenths in the bass



D Major

13

A "mirror-image" (inversion) of the opening measures




D Major

etc.

modulatory extension →

9




Scale

Arpeggio

10

Incredibly dissonant
appoggiatura indicates a
cadential phrase
yikes!



etc.

(V of D)

11

D
e C
c a
e d
p e
t n
i c
v e
e

(b minor)
(VI of D)


12

C C
l a
o d
s e
e n
d c
e

D Major

21

Two voice sequence employing
dotted rhythms based on the
passage at measure 6 (above)



etc.

e minor

23

Cadential
sequence
leads to →

25

D
e C
c a
e d
p e
t n
i c
v e
e

(e minor)
(VI of G)

C C
l a
o d
s e
e n
d c
e

G Major

modulatory -> G Major

III. Courante (An old French dance in triple meter); the seemingly "square" phrase structure of this dance belies a wealth of subtle but remarkable irregularities

Triple meter (3/8)

Harmonically conceived

Phrase ①: A clean, simple (HAH!) sounding arpeggiated melody begins with an inversion of the opening four note scale fragment of the Prelude and proceeds to outline the tonic and dominant (I-V) chords of G Major

Harmony and melody do not agree, obscuring what should be an obvious break between phrases

Phrase ②: Sequential phrase modulates away from the tonic G Major

G Major

I V⁶ V⁵

modulatory →

33 **Phrase ①** varied:
The right hand melody of **Phrase ①** moves here into the left hand, while the right hand plays an embellished version of the previously left hand accompaniment

41 **Phrase ③** varied:
As in the case of **Phrase ①** varied, the hands here have been "switched" from the original **Phrase ③**; note the clear cadence to e minor which counteracts the deceptive cadence at measure 24

D Major

modulatory → e minor

17

Phrase 3:

Another sequential phrase features rising appoggiaturas and suspended bass notes



D Major

D
e C
c a
e d
p e
t n
i c
v e
e

(b minor)
(VI of D)

24

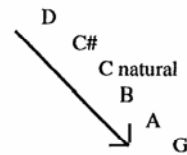
(Phrase 3A)

This incredible measure can be heard as the end of Phrase 3 or the beginning of Phrase 4!

25

Phrase 4:

Arpeggiated sequence outlines in its topmost notes a descending scale



49

Phrase 2 varied:

Again, the hands have been switched from the original version of the phrase

C C
l a
o d
s e
e n
d c
e

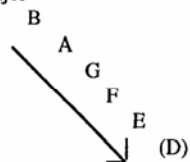


57

Phrase 4 varied:

Arpeggiated sequence in the topmost voice outlines a descending subdominant (C) scale, even as the dance approaches its conclusion in G Major

C C
l a
o d
s e
e n
d c
e



IV. Sarabande (Stately triple meter dance of Spanish origin, characterized by dotted rhythms and an accented second beat)

Triple meter (3/4)

Melodically conceived

The complex/busy rhythms and thick harmonies of this Sarabande contrast mightily with the "clean" two voice texture of the preceding Courante

Phrase ①:

Ornamental and Majestic

G Major

In this second half of the the Dance, both phrases ① and ② are considerably extended to create a fluid, almost continuous single phrase, interrupted only by the brief cadence to e minor at measure 28

| | |
|---|---|
| <div style="border: 1px solid black; padding: 2px; display: inline-block;">17</div> Phrase ① extended Modulatory → | C C l' a o d s e e n d c e e minor |
|---|---|

9

Phrase ②:



G Major → D Major

| | |
|---|---|
| C | C |
| l | a |
| o | d |
| s | e |
| e | n |
| d | c |
| | e |

etc.

29

Phrase ② extended

Modulatory →

| | |
|---------|---|
| C | C |
| l | a |
| o | d |
| s | e |
| e | n |
| d | c |
| | e |
| G Major | |

V. Tempo di Minuetto (Moderate and stately triple meter dance of French origin)

Triple Meter (3/4)

- Seemingly "simple" arpeggiated thematic material contrasts the busy and harmonically thick music of the Sarabande
- By designating this dance as "Tempo di Menuetto" and not actually as a "minuet," Bach has hedged- and rightly so; the incredible phrase irregularities and rhythmic ambiguities contained herein create, in reality, a strange and wonderful hybrid, a cross between Minuet (3/4) and Gigue (6/8)

Harmonically conceived

Phrase ①:

Rising G Major arpeggio in single notes sounds like 6/8 (compound duple meter), not 3/4 until the brief, 3/4 cadence in measure 4



G Major

The rhythmic ambiguities, dissonance level and phrase irregularities continue to stack up, one on the other!

13

Phrase ① Extended

The original phrase is here doubled into two phrases, each climbing to a cadence in 3/4

"6" 8 → 3 "6" 8 → 3
Modulatory e minor Modulatory a minor

21

Phrase ② Extended

Extremely dissonant sequence concludes with a Phrase 1 derived rising arpeggio

"6" 8 D^{#07}
(vii⁰⁷ of e minor)

31

Cadence in e minor

3
4

5

Phrase ②:

-Descending sequence of chords outlines, in the upper voice, two parallel descending scales which together contain all the pitches of D Major

-This phrase is double the length of the first, with six measures of "6/8" and two measures of 3/4



33

Phrase ①: Extended and Varied
Harmonically static
(to counteract previous
dissonance) passage features
two pedal points:

Pedal A Pedal G
G: (V⁷/V) (V⁷/IV)

41

Phrase ③:
Sudden and unexpected phrase
in 3/4 combines the arpeggiated
figures of Phrase ① with a
walking bassline clearly in 3/4!
Now this sounds like a Minuet!



Phrase ②:
Almost as
originally
heard: six
measures of
"6/8" followed
by a two
measure
cadence in 3/4


G Major

VI. Passepied (Moderate to fast triple meter dance of French origin) Triple Meter (3/8)

- Like most of the dances in this suite, the Passepied features large scale phrase expansion in its second half
- The ornamental, three voice texture of this dance provides a considerable contrast to the sleek, single-note texture of the preceding minuet


Melodically conceived

Phrase ①



G Major

Phrase ②



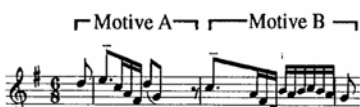
Modulatory → D Major

VII. Gigue (Jig: A vigorous, compound duple meter dance of English/Irish origin)

- Bach has one last musical surprise up his compositional sleeve, and its a doozy: A double fugue, written in the meter (6/8) and tempo of a Gigue!

Melodically conceived

Fugue No. 1: Subject 1



Exposition 1

| | |
|-----------|-----|
| Soprano → | B E |
| Alto → | R P |
| | I I |
| | E S |
| | F O |
| | D |
| | E |

G Major

18

Restatement 2

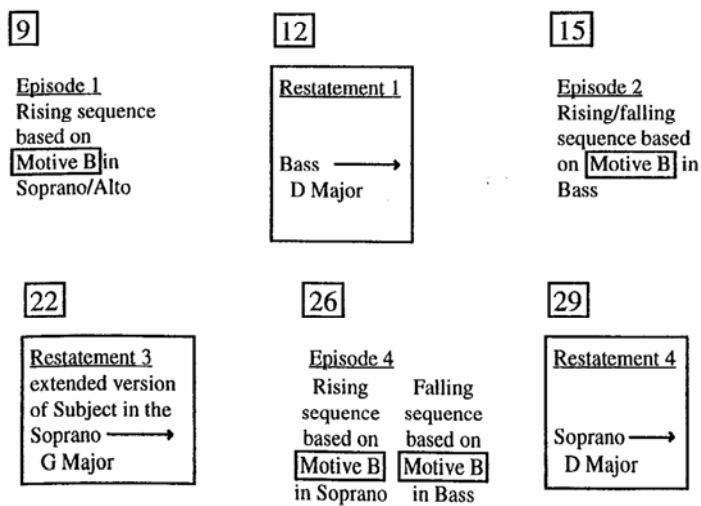
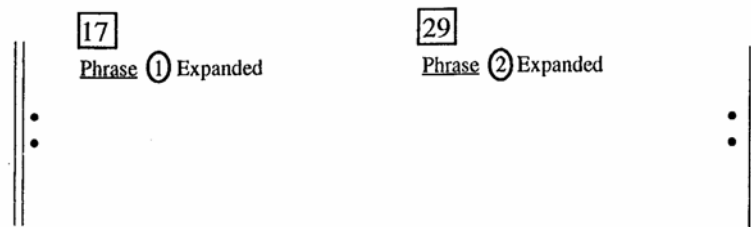
Alto →

D Major

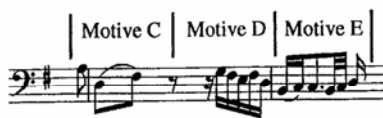
15

Episode 3

Sequence based on Motive B in Soprano/Alto



Fugue No. 2: **Subject 2**



(This Subject is designed to fit, like hand in glove, into the gaps- the rests- of Subject 1)

33

B E
R P
I I

Exposition 2

Alto →

Bass →

D Major

→

Soprano →

E S

F O

D

E

45

Double Restatement 1

Subject 2/ Soprano →

Subject 1/ Bass →

e minor



53

Episode 4
Sequence
based on
Motives D & E
Soprano and Alto

54

Double Restatement 3

Subject 1/ Soprano →

Subject 2/ Bass →

G Major

39

Episode 1
Sequence
alternating
Motives D & E

41

Restatement 1

Alto →
a minor

43

Episode 2
Sequence based
on Motive D in
Soprano and Alto

48

Episode 3
Rising
sequence
based on
Motive B

49

Double Restatement 2

Subject 1/ Soprano →
Subject 2/ Bass →
a minor

51

Restatement 2
(Subject 2 only)

Soprano →
D Major

57

Episode 5
Based on
Motive B

59

Double Restatement 4

Subject 1/ Alto →
Subject 2/ Bass →
G Major

62

Episode 6 and Final
Cadence
Based on
Motives D & E

Lectures Twenty-One and Twenty-Two
Bach and Opera, Part I—
Cantata No. 140 *Wachet auf, uns ruft die stimme*

Scope:

Bach produced the bulk of his sacred music, most of which was in the form of masses and cantatas, during his tenure as Cantor of St. Thomas in Leipzig (1723–1750). He wrote approximately 300 cantatas in five cycles, of which 190 have survived. During his last two decades he wrote most of his greatest and “encyclopedic” works, such as the Goldberg Variations, Mass in B Minor, the St. Matthew Passion, A Musical Offering, Book 2 of the Well-Tempered Clavier, and The Art of the Fugue. Although Bach’s contract specified that he was to avoid using operatic style in his sacred music, his cantatas are in fact a compendium of devices taken from Italian opera, notably recitativo secco and the da capo aria. The high point of the Lutheran worship service was the sermon, which was preceded by a cantata (and in some churches, followed by another cantata), which Bach sought to make a sermon in music. Sacred cantatas were usually based on the chorale(s) and Scripture readings prescribed for that given Sunday in the church year (in German, *Jahrgang*). During Bach’s life the style of music in the Lutheran churches ranged from the more complex and operatic style favored by the orthodox Lutherans, to the simpler style favored by the pietists. Bach’s most important librettists were Erdmann Neumeister, an influential theologian and poet, and Christian Friedrich Henrici, who wrote under the pen name of Picander. One of Picander’s most outstanding cantatas was “Wachet auf, ruft uns die Stimme” (Sleepers wake, a voice is calling) for the 27th Sunday after Trinity, based upon the parable of the wise and foolish virgins in Matthew’s Gospel, chapter 25. Bach used the chorale tune in three of the movements. A solo bass voice was used to represent Christ in dialogue with the Christian soul (or the Church), represented by a solo soprano. The orchestra was used effectively to evoke the festive pomp of a wedding in which Christ is the bridegroom and the Church is his bride.

Outline

I. Bach in Leipzig.

- A. Bach’s mature appearance, based on the study of an exhumed skeleton found near the south wall of St. John’s Church, corresponds to the known life portraits of him. They depict a short, solid man with a large head, prominent chin, rather severe lips, and fleshy cheeks. This appears to be a man determined and purposeful, willing to stand up for his rights.
- B. Most of Bach’s compositions were written for the Church during his Leipzig period (1723 – 1750). Most of his cantatas come from this period, as do his Masses and Passions.
 - 1. Bach’s Cantatas.
 - a. 1723–1729: Bach wrote four complete cantata cycles.
 - b. 1730s–1740s: Bach wrote a fifth cycle.
 - c. Of his almost 300 sacred cantatas, 190 survive to the present.
 - 2. 1730s–1750: These last two decades of Bach’s life saw the composition of many of his secular and “encyclopedic” works, written for his own pleasure rather than a specific occasion.
 - a. B Minor Mass.
 - b. Goldberg Variations.
 - c. A Musical Offering.
 - d. Art of the Fugue.
 - e. Well Tempered Clavier, Book 2.
- C. Bach’s Leipzig contract specified that his church compositions must not be operatic in style, but must rather incite the listeners to devotion.
- D. Nevertheless, Bach’s cantatas, sacred and secular, are a compendium of operatic techniques and expressive devices commonly used in his day.

II. Lutheran Liturgy.

- A. The sermon was (and is) the high point of the Sunday service, and was based on one of the prescribed Bible readings for that particular Sunday.
- B. The word cantata means a sung piece, and the Lutheran cantata was a “sermon in music” that usually preceded the sermon itself. In some churches, a second cantata followed the sermon.

- C. The Lutheran church cantata was typically based on the chorale (hymn), which itself set some aspect of that Bible reading to music.
- D. Nature of music in Lutheran liturgy swung back and forth between those who espoused operatic drama (orthodox Lutherans) and those who espoused devotional simplicity (pietists).
- E. Erdmann Neumeister (1671–1756) was an influential Lutheran theologian and poet. He wrote many cantata libretti that employed fully the techniques of Italian opera, that is aria and recitative.
- F. Bach's cantata inheritance as defined by Neumeister:
 - 1. Musically, the cantata is a religious opera in one act. Bach called these pieces not cantatas but *Hauptmusik*, or the principal music of the service.
 - 2. As with oratorios, no stage action or costumes are used in cantatas. Bach used every sort of style in his cantatas, and they contain some of his best music.

III. Cantata No. 140, "Wachet Auf" (1731).

- A. The prescribed reading for the 27th Sunday after Trinity, from Matthew 25:1–13, deals with the midnight coming of Christ, the bridegroom of the Church; those prepared to meet him enter into his kingdom; those not prepared, do not.
- B. Chorale melody by Philip Nicolai.
 - 1. Composed ca. 1550, the melody was originally called, "Sacred Bridal Song." The phrase structure, like that of almost all chorales, is AAB.
 - 2. The chorale text is three verses long, to match the phrase structure of the music.
- C. The libretto was most likely written by Picander (Christian Friedrich Henrici), who worked with Bach on many cantatas, and wrote the libretto for the St. Matthew Passion.
- D. The large-scale form of this cantata is in seven movements.
- E. The chorale movements are I, IV and VII. Each of the chorale verses is treated quite differently in each of the three chorale movements. Each one uses the music of whole chorale, AAB.
 - 1. Movement VII–Chorale (verse 3) this is the only movement that presents the chorale unambiguously, probably to encourage congregational singing.
 - 2. Movement I–Chorale, verse 1. This is the most involved and complex movement of the cantata. It becomes the blank canvas upon which Bach works his magic.
 - a. This is a Chorale Fantasy in Ritornello form.
 - b. The Ritornello Theme (instrumental punctuation used between the lines of the chorale) appears in three distinct phrases, and uses the dotted rhythms of the French overture. This is a wedding processional march, taking twelve beats, to symbolize the tolling of midnight bells, these details being set forth in the Gospel reading.
 - c. Chorale lines 1–3 and 4–6 are set in this movement.
 - 3. Sopranos sing the chorale announcing the Savior's arrival, while the other voices comment on and illustrate the meaning of the sopranos' words. Bach places the chorale tune in the sopranos so that it will float above all the activity in the other voices, and be clearly heard. The other voices make excited exclamations that weave around the chorale melody.

[Beginning of Lecture Twenty-Two]

- 4. Various phrases of the Ritornello Theme punctuate the lines of the chorale with excited cries.
- 5. The chorus (especially the tenors and basses) takes the lead from the sopranos.
- 6. A jubilant, medieval-sounding "Alleluia" in a triple fugato texture.
- 7. Line 11: All the voices start together as the throng goes out to meet the bridegroom (Christ).
- F. Non-chorale movements.
 - 1. Movement II–Recitative secco.
 - a. Pure operatic recitative announces the coming of the bridegroom, provided by the tenor voice, the traditional narrator or evangelist.
 - b. It serves to introduce the duet of Movement III.
 - 2. Movement III–Duet: soprano/bass.
 - a. The Introduction is played on the violino piccolo, an instrument of students and lovers.
 - b. The theatric/metaphoric text features fearful bride-to-be (the soul of humankind) and a quiet, assuring husband-to-be (Christ). They never sing together, since they are in fact still apart, but rather in dialogue.

3. Movement IV—Chorale, verse 2: night music/nocturne/notturmo.
 - a. This is a gapped chorale with an instrumental ritornello in the strings.
 - b. The instrumental ritornello both alternates with and punctuates the chorale lines and is heard in non-imitative polyphony with the chorale melody itself. The tenors represent the watchmen of Zion.
4. Movement V—Recitative Accompanied.
 - a. The featured voice is the Bass, who represents Christ welcoming his bride.
 - b. A “halo” of strings surrounds his words with resonant, glowing “light,” a technique Bach used in the St. Matthew Passion.
 - c. This recitative serves to introduce the duet of Movement VI.
5. Movement VI—Duet: Soprano/Bass.
 - a. The Da Capo form is drawn from Italian opera.
 - b. The “crisis of faith,” the doubt and fear of Movement III, is gone; as the soul (soprano) has completely accepted its Savior (the bass).
 - c. Bach’s music is quite sensuous as it depicts the cooing of the “newlyweds.” This is a very secular interpretation of a spiritual embrace, but it draws on the language used in the biblical book “The Song of Solomon.”
6. Movement VII Four-Part Chorale.

The final joy of the redeemed is depicted in the exultant, simple, yet richly accompanied chorale tune. The text refers to the gates made of twelve pearls, a reference to the heavenly city, the New Jerusalem, described at the end of the book of Revelation.

WORDSCORE GUIDE™: J.S. Bach

Cantata No. 140, *Wachet auf, Ruft Uns die Stimme*

(Awake, the Voice Calls to Us) (1731)

There were ten girls, who took their lamps and went out to meet the bridegroom. Five of them were foolish, and five prudent; when the foolish ones took their lamps, they took no oil with them....As the bridegroom was late in coming they all dozed off to sleep. But at midnight a cry was heard: "Here is the bridegroom! Come out to meet him." With that the girls all got up and trimmed their lamps. The foolish said to the prudent, "Our lamps are going out; give us some of your oil." "No," they said, "there will never be enough for all of us. You had better go to the shop and buy some for yourselves." While they were away the bridegroom arrived, those who were ready went in with him to the wedding....Keep awake, then, for you do not know on what day your Lord is to come.

(Matthew 25:1-13)

Wachet auf, ruft uns die Stimme

The musical score is presented in five systems, each with a grand staff (treble and bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The melody, originally by Philip Nicolai, is realized in a four-part setting by J.S. Bach. The right hand typically carries the melody, while the left hand provides harmonic accompaniment with chords and moving lines. The piece ends with a final chord in the right hand.

J.S. Bach, Chorale / four-part realization of melody by Philip Nicolai
(ca. 1550); originally entitled "Sacred Bridal Song"

Movement I

Chorale, Verse 1

Featured Voice: Soprano
Mood: Excitement and Anticipation

Form: Chorale Fantasy/Ritornello
Triple Meter
E^b Major

Introduction: Ritornello

The orchestral introduction begins with a Ritornello Theme of great beauty and dramatic import:

A

Ritornello , beginning Oboes Oboes Oboe

Violins Violins Violins etc.

This orchestral Ritornello Theme consists of three distinct phrases, each phrase characterized by its own motives:

Phrase a:

Alternating Strings and Oboes play the dotted (long-short) rhythms of the French Overture

Phrase b:

Vn. I

mm. 4-6

Cont.

Syncopated rising/falling motives in Violins and Oboes create a mood of yearning and anticipation

Phrase c:



Upwards sweeping string scales continue and heighten the sense of upwards yearning created by Phrase "b", bringing the Ritornello Theme to its conclusion

Note: - Phrase "a" dotted rhythms span 12 beats: this would seem to indicate the tolling of midnight bells (see line three of verse one)

- Steady, march-like rhythms and "walking bass" of the Ritornello Theme might have been inspired by the last line of verse one, "You must go out and meet him;" others have suggested that this Ritornello is nothing less than a wedding processional!

- The rising quality of all three phrases create anticipation; no quiet, calm nighttime music this

- Scored for three Oboes (two Oboes and a Taille/Oboe Da Caccia-an ancestral English Horn); invokes a dark, nighttime timbre in the face of the upwards anticipation and rhythmic activity

Lines 1-3

The "call to awaken" of the watchmen is sounded by the Sopranos; they will sing this first verse of the chorale without alteration or elaboration; Bach leaves it to the altos, tenors, and basses to add dramatic detail, psychological insights, create moods and draw pictorial images for the listener

Line 1

Chor

Wachet auf, ruft uns die Stimme

Chorus

Awake, call the voices

Note: Faster, embellished lines in the Altos, Tenors and Basses create a sense of energy and fervor underneath the slower moving chorale melody in the Soprano part:

The musical score is for the first line of the chorale. It features four vocal parts: Soprano, Alto, Tenor, and Bass. The Soprano part has a slow, steady melody with lyrics 'Wa - chet auf, ruft uns die'. The Alto, Tenor, and Bass parts have faster, more rhythmic lines with lyrics 'Wa - chet auf, etc.'. The score is in 3/4 time and G major. The Soprano part is on a single staff, while the other three parts are grouped on a grand staff. The Soprano part is marked 'mm. 17-22' and the other parts are marked 'Bass: Wa - chet auf, etc.'.

Soprano: Wa - chet auf, ruft uns die
Alto: Wa - chet auf, etc.
Tenor: Wa - chet auf, etc.
Bass: Wa - chet auf, etc.

mm. 17-22

Brief orchestral interlude precedes Line 2

Line 2

Chor

der Wächter sehr hoch auf der Zinne,

Chorus

of the watchmen high on the battlements,

Note: Tone painting in the chorus, as each voice rushes upwards to a high note on the word "hoch" ("high"):

Soprano: der Wäch-----ter sehr hoch auf
etc.

Tenor: der Wäch-ter sehr hoch
etc.

Alto: der Wäch-ter sehr hoch
etc.

Bass: der Wäch-ter sehr hoch
Continuo

mm. 29-34

Brief orchestral interlude precedes Line 3

Line 3

Chor

wach auf, du Stadt Jerusalem!

Chorus

Awake, city of Jerusalem!

A jubilant awaken!

Brief orchestral interlude

Note: Marchlike dotted-rhythm accompaniment has been present almost continuously under Lines 1-3, and will continue to do so throughout the remainder of the movement

A' Ritornello Theme is heard in its entirety (Phrases a, b, and c)

Lines 4-6 (use essentially the same music as Lines 1-3)

Chor

Mitternacht heisst diese Stunde;
sie rufen uns mit hellem Munde:
Wo seid ihr klugen Jungfrauen?

Chorus

The hour is midnight,
they call to us loud and clear:
Where are you, wise virgins?

B Part 1

Ritornello Theme (Phrases b and c only)

Lines 7-8

Chor

Wohlauf, der Bräut' gam kommt;
steht auf, die Lampen nehmt!

Chorus

Arise, the bridegroom is coming;
Arise, take lamps!

An excited chorus shouts the Groom's (God's) approach even before the soprano/chorale can formally "announce" it

Line 9

Chor

Alleluja!

Chorus

Alleluia!

A peak of excitement is reached as the chorus (Altos, Tenors, and Basses) intones a jubilant triple Fughatto on "Alleluia"; compare this to the four rather flat notes in the chorale (Soprano) for the same word!

Al - - - - - le-lu-ja, al-le-lu-

Altos

Tenors

Al - - - - - le-lu-ja, al-le-lu-ja, etc.

Part 2

Ritornello Theme in c minor (Phrase a only)

Lines 10-11

Chor

Macht euch bereit zu der Hochzeit,
ihr müsset ihm entgegen gehn!

Chorus

Prepare for the wedding,
you must go out and meet Him!

Note:

- Line 10: The Soprano regains leadership of the music
- Line 11: All voices initiate Line 11 together as they go out to greet the Groom

Ritornello Theme in its entirety (Phrases a, b, and c)

Movement II

Secco Recitative

Featured Voice: Solo Tenor
Mood: Yearning

Duple Meter
c minor

The solo Tenor assumes the role of Narrator, a role traditionally played by the Tenor in Baroque opera and religious music.

- Note:
- The Recitative provides an excellent timbral, rhythmic, and textural contrast to **Movement I**
 - The Recitative acts to introduce the intimate duet of **Movement III**

Rezitativ

Tenor

Er kommt, er kommt, der Bräut'gam
kommt!
Ihr Töchter Zions, kommt heraus,
sein Ausgang ellet aus der Höhe
in euer Mutter Haus.
Der Bräut'gam kommt, der einem Rehe

und jungen Hirsche
gleich auf denen Hügeln springt
und euch das Mahl der Hochzeit bringt.
Wacht auf, ermuntert euch!
Den Bräut'gam zu empfangen!
Dort, sehet, kommt er hergegangen.

Recitative

Tenor

He is coming, he is coming, the
bridegroom is coming!
Come out, daughters of Zion,
He is coming from above down to your
mother's house.
The bridegroom is coming, leaping like
a roe,
a young hart
upon the hills,
bringing you the wedding feast.
Awake, rejoice!
Greet the bridegroom!
There, you see him coming.

"Daughter of Zion" = virgins of **Movement I**

Movement III

Duet

Featured Voices: Solo Soprano and Bass
Mood: Apprehension

Form: Free Aria Da Capo
Compound Duple Meter
c minor

Bride/Soprano = Soul
Bridegroom/Bass = Jesus

This Duet, like the love duet of **Movement IV**, reflects powerfully the influence of secular, operatic expression on Bach; this is very personal music, and not uncontroversial in its time.

Introduction: Violino Piccolo and Continuo
(Violino Piccolo: 3/4 violin tuned up a minor third)

A long, sinewy, typically ornate Baroque melody begins the movement in the Violin Piccolo:

Violino piccolo Adagio

Soprano

Basso

Continuo

Organo

Violino piccolo

Soprano

Basso

Continuo

Fagetto Organo

etc.

This Violino Piccolo melody will continue throughout the Duet almost continuously, helping to unite the worried, anxious Soprano "Soul" and the calmer, reassuring Bass "Savior."

(One author has given a very secular interpretation to Bach's choice of the Violino Piccolo in this cantata, viewing Christ as lover, accompanied by the instrument of students and serenaders; Bach is more likely, however, to have been influenced by the Violino Piccolo's association with night music and its ability to penetrate and compete with the Soprano and Bass voices in the Duet.)

Lines 1-3

| | |
|-------------------------------------|------------------------------------|
| Duett | Duet |
| Sopran | Soprano |
| A Wann kommst du, mein Heil? | When are you coming, my salvation? |
| Ich warte mit brennendem Ole. | I am waiting with burning oil. |
| Bass | Bass |
| Ich komme, dein Teil. | I am coming, I am yours. |

The longing, apprehensive soul and the reassuring words of Christ are treated as a true dialogue of questions and answers

Brief Violino Piccolo interlude

Lines 4-7

| | |
|---|---|
| Duett | Duet |
| Bass | Bass |
| B Ich öffne den Saal zum himmlischen Mahl, | I open the doors to the heavenly feast, |
| Ich komme; komm, liebliche Seele! | I am coming home, dear soul! |
| Sopran | Soprano |
| Eröffne den Saal zum himmlischen Mahl, | Open the doors to the heavenly feast, |
| komm, Jesu! | Come Jesus! |

These lines and the music behind them grow out of Lines 1-3 more than contrast them

Brief Violino Piccolo interlude

Lines 8-10 (Da Capo)

| | | |
|-----------|---|--|
| A' | Duett | Duet |
| | Sopran | Soprano |
| | Wann kommst du, mein Heil? Ich warte mit brennendem Öle. | When are you coming, my salvation? I am waiting with burning oil. |
| | Bass | Bass |
| | Ich komme, dein Teil. | I am coming, I am yours. |

Fairly lengthy Violino Piccolo postlude
brings the movement to its conclusion

Movement IV

Chorale, Verse 2

| | |
|--------------------------------|-------------------------------------|
| Featured Voice: Tenors | Form: Chorale ("Gapped")/Ritornello |
| Mood: Peaceful, lyric and calm | Duple Meter |
| | E ^b Major |

Ritornello Theme: Unison Violins and Violas play a theme of great beauty and grandeur:



(Note: This is the only movement of the cantata in which the Violino Piccolo - with its high, piercing tonal quality- is not present)

In an extraordinary example of non-imitative counterpoint, the Tenors enter against this Ritornello Theme, singing the hymn tune:

Lines 1-10

Chor

Zion hört die Wächter singen,
das Herz tut ihr vor Freuden springen,
sie wachet und steht eilend auf.

Ihr Freund kommt vom Himmel prächtig,
ihr Licht wird hell, ihr Stern geht auf.

Nun komm, du werthe Kron,
Herr Jesu, Gottes Sohn!
Hosianna!

Wir folgen all zum Freudensaal
und halten mit das Abendmahl.

Chorus

The daughter of Zion hears the watchmen singing,
her heart leaps for joy,
she wakes and makes haste to arise.

Her beloved comes in splendour from heaven,
her light brightens, her star arises.

Come now, precious crown,
Lord Jesus, Son of God!
Hosanna!

We all follow to the joyous chamber
and commune in the feast.

Watchmen = Tenors, not solo Tenor, as it is often performed

The Tenors narrate, in reverential tones, the awakening of the Virgin (the soul) and her joyous union with Jesus

Movement V

Recitative accompanied

Featured Voice: Solo Bass
Mood: Calm, lyric

Duple Meter
E^b Major/B^b Major

The voice of Christ- traditionally sung by the Bass, as it is here - welcomes his bride (the soul)

- Note:
- Harmonic accompaniment, provided by the continuo and strings (including the Violino Piccolo), create a "halo" of harmony around the Bass (Christ's voice)
 - There are 11 appoggiaturas in the Recitative, rendering it considerably less "secco" and more "cantabile" than **Movement II**
 - Much of this text, like other movements of this Cantata, are paraphrased from the "Song of Songs"
 - This Recitative acts as an introduction to the duet of **Movement VI**

Lines 1-11

Rezitativ

Bass

So geh' herein vor zu mir,
du mir erwählte Braut!
Ich habe mich mit dir
In Ewigkeit vertraut.
Dich will ich auf mein Herz,
auf meinen Arm gleich wie ein Siegel setzen
und dein betübtes Augergötzen.

Vergiss, o Seele, nun die Angst, den Schmerz,
den du erdulden müssen;
auf meiner Linken sollst du ruhn,
und meine Rechte soll dich küssen.

Recitative

Bass

Come in to me,
bride chosen for me!
I have become betrothed to you forever.
I shall set you on my heart,
and on my arm as a seal,
and brighten your sad eyes.

Forget now, o soul, the care and the pain
you had to suffer;
you shall be at my left hand,
and my right hand shall embrace you.

Movement VI

Duet

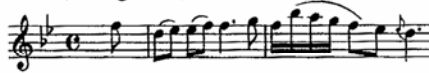
Featured Voice: Solo Soprano and Bass
Mood: Joy

Form: Aria Da Capo
Duple Meter
B^b Major

The anxiety of the **Movement III** Duet is a thing of the past. This Duet functions at both a worldly and heavenly level: the Soul (soprano) and Savior (bass), now united, sound very much like a happy pair of newlyweds!

- Note:
- Dance-like rhythmic lilt and song-like lyricism of the Duet
 - A solo Oboe unites the two singers much in the same way as the Violino Piccolo did in the Duet of **Movement III**
 - The Soprano and Bass spend much of this Duet singing together, further reinforcing their earthly/spiritual union

Introduction: Graceful, lilting oboe Ritornello:



Lines 1-8

| | |
|---|--|
| A Duett Sopran Mein Freund ist mein, | Duet Soprano My beloved is mine, |
| Bass und ich bin dein, | Bass And I am yours, |
| Beide die Liebe soll nichts scheiden. | Both Love shall not be parted. |
| Sopran Mein Freund ist mein, | Soprano My beloved is mine, |
| Bass und ich bin dein, | Bass And I am yours, |
| Beide die Liebe soll nichts scheiden. | Both Love shall not be parted. |
| Sopran Mein Freund ist mein, <i>usw</i> | Soprano My beloved is mine, <i>etc.</i> |
| Bass und ich bin dein, <i>usw</i> | Bass And I am yours, <i>etc.</i> |

Graceful, lilting oboe Ritornello in its entirety

fine

Lines 9-12

Sopran

Ich will mit dir in Himmels Rosen
weiden,
da Freude die Fülle, da Wonne wird sein.

B

Bass

Du sollst mit mir In Himmels Rosen
weiden
da Freude die Fülle, da Wonne wird sein.

Soprano

I shall feed with you among the
roses of Heaven,
where there will be joy and delight
in plenty.

Bass

You shall feed with me among the
roses of Heaven,
where there will be joy and delight
in plenty.

A'

Da capo al fine

(Oboe Ritornello as in the beginning
lines 1-8
Oboe Ritornello in its entirety)

Movement VII

Featured Voices: Tutti
Mood: Ecstasy and exaltation

Form: Four-Part Chorale
Duple Meter
E^b Major

The Chorale is here presented unambiguously for the first time in the Cantata; this magnificent concluding version clearly echoes the heavenly choir and orchestra invoked by lines 2 and 3:

Lines 1-10

Chor

Gloria sei dir gesungen
mit Menschen und englischen Zungen,
mit Harfen und mit Zimbein schon.
Von zwölf Perlen sind die Pforten,
an deiner Stadt sind wir Konsorten
der Engel hoch um deinen Thron.
Kein Aug' hat je gespürt,
kein Ohr hat je gehört solche Freude.
Des sind wir froh, io, io!
ewig in dulci júbilo.

Chorus

Glory be to you,
sung by men and angels,
with harps and dulcimers.
The gates are of twelve pearls.
In your city we consort
with angels, high around your throne.
No eye has ever seen,
nor ear ever heard, such joy.
Thus we are happy, io, io!
In sweet rejoicing forever.

Lectures Twenty-Three and Twenty-Four Bach and Opera, Part II—Opera Buffa and the Secular Cantata, The Coffee Cantata

Scope:

Bach wrote as many as 50 secular cantatas, most of which have been lost. They were written for special occasions such as the weddings, birthdays, or name-days of important people, and for festive municipal and university occasions. Coffee drinking was a popular and controversial pastime in Bach's day. While illegal in parts of Germany, it was a thriving business in Leipzig's eight licensed coffeehouses, which were tavern-like club/restaurants for middle-class gentlemen. Picander's 1727 satire on coffee provided a libretto that appealed to Bach, who owned many coffee pots and an expensive coffee-making machine. Bach also had several daughters, and at this point in his life the eldest had just passed through adolescence. The conflict between father and daughter portrayed in the libretto would have seemed familiar! Whether or not Bach was aware of it while composing the Coffee Cantata, the important comic opera *La Serva Padrona* was even then being written by Pergolesi. It used the same Italian opera buffa conventions, and it dealt with the same basic idea of a teenage girl outwitting a pedantic father character, a tradition that grew out of the *Commedia dell'Arte*. In contrast to church cantatas and opera seria, which used the bass voice for regal and serious characters, opera buffa made use of basses as ridiculous characters by giving them high, fast patter songs. Bach probably identified with the character of Schlendrian, and he portrayed the conflict between him and Lieschen over her coffee drinking with superbly appropriate music.

Outline

I. Bach's Secular Cantatas.

- A. Bach may have composed as many as 50 or more secular cantatas, many of which have been lost.
- B. Among the most popular of Bach's secular cantatas:
 - 1. "Hunt" Cantata (Weimar, 1713).
 - 2. "Birthday" Cantata (Cöthen, written for Leopold's birthday).
 - 3. "Wedding" Cantata (Cöthen).
 - 4. "The Pacified Aeolus" (Leipzig, 1725).
 - 5. "Phoebus and Pan" (Leipzig, 1729).
 - 6. The "Coffee" Cantata (Leipzig, 1732–34) is cast in the form of an opera buffa, and its characters are based on those of the Italian *commedia dell'arte*. Bach wrote for the bass voice in the typical buffa patter style, but his use of instruments, his polyphony, and his handling of the inner voices all set his work apart from anything produced by the Italians.

II. Coffee.

- A. Coffee was introduced to Europe during the 17th century.
 - 1. At first it was available only to the upper classes.
 - 2. By late 17th century it was affordable to the middle class as well.
 - 3. By the early 18th century coffee was all the rage across Europe.
 - 4. It was considered by many as a danger to youth and a dirty habit, much like smoking. The Landgrave of Hesse passed an edict banning the public or private consumption of coffee.
- B. Coffee was very popular in Leipzig.
 - 1. By 1725 Leipzig had eight licensed coffeehouses. These were not little holes in the wall, but large and sumptuous tavern-like social clubs for men, where food and alcohol were also served.
 - 2. In 1727, Christian Friedrich Henrici (Picander) wrote a satire about the coffee-craze sweeping Europe.
 - 3. Picander turned his satire into a libretto for a comic cantata, set by Bach ca. 1732–1734.
 - 4. The so-called "Coffee Cantata" was probably first performed at Zimmerman's Coffee House by members of the Collegium.
 - 5. The Coffee Cantata was likely to have been the only work by Bach publicly performed outside of Leipzig by someone other than Bach himself.

III. Coffee Cantata ("Be Silent, Not A Word"), BWV 211.

- A. The opening Recitativo Secco is for the Narrator, a Tenor.
 - 1. The Tenor narrator is in the style of the "Evangelist" in the Passions, cantatas, and serious Baroque opera. It is not an Italian device.

2. In lieu of an overture, the narrator announces, “con pompa,” the coming of Schlendrian. Dotted rhythms characterize the man as pedantic and heavy. His name means “humbug.”
- B. Schlendrian’s aria: “Hat man nicht mit seinen Kindern.”**
1. Schlendrian is based on the Commedia dell’Arte archetype of Pantalone. He is here a rather frustrated father, repeating himself over and over, his voice rising more and more in pitch. The underlying harmonic structure is confused and shifting, reflecting his emotional state.
 2. This sort of befuddled, unhappy parent has been a stock character in opera and theater since at least the days of Roman theater. Normally, however, the bass voice is used for serious music, and making it move quickly is part of the comic effect.
 3. Other operatic “Pantalones” include:
 - a. Uberto in Pergolesi’s “La Serva Padrona” (1733). A very important work in its day, this opera became a model for the new style of opera buffa.
 - b. Doctor Bartolo in Rossini’s “The Barber of Seville” (1816) Bartolo is a blustering and pedantic old bore trying to arrange a marriage to his 16-year-old ward Rosina.
 4. The common theme in these above examples is the inability of these older men to match wits with a teenage girl’s manipulations. Schlendrian desperately wants his daughter to give up her coffee habit, and this forms the basic conflict of the plot.

[Beginning of Lecture 24]

- C. No. 3 Recitativo Secco—Schlendrian and Lieschen.**
1. Lieschen is based on the Commedia dell’Arte archetype of Columбина, a willful, street-smart young lady intent on marriage. Bach’s oldest daughter is in her early 20s, so he is well qualified to write this work.
 2. Other operatic “Columbinas” include Serpina in Pergolesi’s “La Serva Padrona” (1733), and Rosina in Rossini’s “The Barber of Seville” (1816)
- D. Lieschen’s Aria: “Ei! wie schmeckt der coffee süße.”**
1. Lieschen extols the glories of coffee in this aria. Her smooth lines show that she is the more adult one, the one in control. The flute’s triplets represent the vaporous tendrils of steam rising from the coffee. The ethos of sensuality here is heightened by the use of B minor, a complex and mysterious key. Musical Example: chorus of cigarette girls from Bizet’s *Carmen*. As they come out of the factory smoking, the rising lines in the instruments represent the smoke drifting upward.
 2. Bach’s setting displays a level of affection for coffee that might suggest Lieschen has something in mind other than a beverage. This seems further calculated on her part to drive old Dad berserk, should he perceive her deeper meaning. Bach writes the word coffee and sets it musically with the English pronunciation, accenting the first syllable, to give it more punch than the typical German pronunciation, “Kaffee” (kah-FAY).
- E. Recitativo Secco—Schlendrian and Lieschen are arguing and negotiating about the coffee drinking, and she won’t give in. Musical Example: Rosina in her aria “Una voce poco fa” expresses a similar determination to have her way, or play “a hundred tricks.” This conflict between generations is an eternal one.**
- F. Aria-Schlendrian: “Maedchen, die von harten Sinnen.”** The scheming Schlendrian decides he has figured out his daughter’s weak spot.
- G. Recitativo Secco—Schlendrian and Lieschen.**
1. Schlendrian plays his trump card: continue drinking coffee, get no husband.
 2. Lieschen, who has undoubtedly set all of this up, swears off coffee for good.
- H. Aria—Lieschen: “Heute noch.”**
1. Lieschen implores her father to find her a man—instantly!
 2. Short motives and long melodic leaps create a breathless, excited effect in keeping with her excitement.
 3. Almost folk-like music imbues the aria with great charm and immediacy, as the crafty girl melts in anticipation of having her way.
 4. At this point, Picander’s libretto ends, and Bach, an experienced and pragmatic father himself, provides the remainder of the story in the two more numbers that follow.
- I. Recitativo Secco—Narrator.** Lieschen has covered all the bases: the word has secretly been spread that any suitor must allow her to drink coffee once they are married.
- J. Trio—Narrator, Schlendrian and Lieschen**

1. Delivers the moral of the story as would any operatic finale.
2. This is the only time the entire cast sings together. The final music has the joyful spirit and measured gait of wedding music.

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WORDSCORE GUIDE™: J.S. Bach

"Schweigt stille, plaudert nicht" ("Be silent, not a word"),
Coffee Cantata, BWV 211, (ca. 1732-1734)

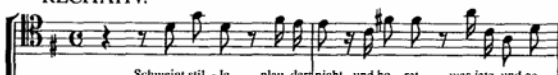
Picander (Christian Friedrich Henrici), Librettist

Recitative Secco, Narrator, Tenor
G Major

Schweigt stille, plaudert nicht,
und höret, was jetzund geschicht:
Da kömmt Herr Schlendrian
mit seiner Tochter Lieschen her;
er brummt ja wie ein Zeidelbär.
Hört selber, was sie ihm getan!

Be quiet, stop chattering,
and listen to what's going on;
here comes Herr Schlendrian
with his daughter Lieschen;
he's growling like a bear.
Hear for yourselves, what she has done to him!

RECITATIV.

Tenore. 

Continuo. 

a tempo



con pompa



More than simply a "secular" cantata, Bach's Coffee Cantata is in every way a miniature comic opera, very much within the parameters of the new style Neapolitan buffa intermezzi, which were rapidly growing in popularity during the 1720's and 1730's. Like the Neapolitan opera buffe, Bach's cantata is based on archetypes drawn from the Italian *commedia dell'arte*, it features a small cast of common characters involved in an everyday problem, it features a bass voice and comic, patter style vocal writing. However, the complexity of Bach's melodic writing, harmonic structure and accompanimental parts, his use of instrumental polyphony, and the care with which he shapes inner voices and detail set this cantata far apart from most contemporary Italian opera buffe.

In lieu of an overture, a narrator simply quiets the audience and prepares them (us!) for the action to come.

Note: The use of a tenor voiced narrator comes not from Italian comic opera tradition but rather, from both serious Baroque opera ("seria") and church cantatas and oratorios (the so-called "evangelium")

Heavy, dotted rhythms in the accompaniment have a dual effect:

- They announce - "Con Pompa" - the approach of the pompous, older and probably rather hefty Burgher Schlendrian
- They remind us, subliminally at least, of the typical opening rhythms of a French-style overture, an overture otherwise not included in this cantata

Aria, Schlendrian, Bass
D Major

Strings and Continuo

Instrumental Introduction / Ritornello Theme

ARIA

Violino I.

Violino II.

Viola.

Schlendrian.

Continuo.

a

b

a'

etc.

Schlendrian is two characters combined into one:

- He is a frustrated father, at wits end with his daughter's obstinacy. (Of Bach's ten surviving children, four were daughters. Like their brothers, they were well educated, musically talented and, we can safely assume, strong-willed. Undoubtedly there's more than a little of our stern Lutheran cantor in Schlendrian himself.)

- "Schlendrian", in German, means "humbug," "jog-trot," "Mr. Routine." He is an overwrought, overbearing, growling, pedantic and thoroughly overmatched bore. He is based on the *commedia dell'arte* archetype/character of Pantalone, a rich, miserly old merchant from Venice. Other well known "Pantalone" characters are Dr. Bartolo from Mozart's "The Marriage of Figaro" and Rossini's "The Barber of Seville," and Uberto from Pergolesi's "La Serva Padrona."

The Introduction / Ritornello Theme serves a variety of purposes:

- Its pattering, repetitive motives and plodding bassline aptly prepare us for the obsessive ranting of Schlendrian
- Phrase "a" will supply a goodly portion of the vocal line
- The entire Ritornello Theme or parts thereof will serve as Ritornelli between lines of the Aria as well as accompaniment to the voice itself

A

Hat man nicht mit seinen Kindern
hunderttausend Hudelei!

Don't one's children cause one
a hundred thousand problems!

Hat man nicht mit seinen Kindern hunderttau_send Hu _ de _ lei!

Hat man nicht mit sei_nen Kin_dern hunderttausend, hunderttausend Hu_de

lei, hunderttau_send Hu_de _ lei hunderttau_send Hu _ de _ lei! Hat man nicht mit sei_nen

etc.

Kin_dern hun_derttausend Hu_de _ lei!

Ritornello Theme: Phrases "b" and "a" "

21

B

Was ich immer alle Tage
meiner Tochter Lieschen sage,
gehet ohne Frucht vorbei.

Whatever I say each day
to my daughter Lieschen
goes in one ear and out the other.

Ritornello Theme: Phrase "b"

Hat man nicht mit seinen Kindern
hunderttaussend Hudelei!

Don't one's children cause one
a hundred thousand problems!

Ritornello theme: In its entirety (a b a')

Recitative Secco

f# minor / b minor

Schlendrian:

Du böses Kind, du loses Mädchen,
ach! wenn er lang' ich meinen Zweck:
Tu mir den Coffee weg!

You rotten Kid! You immodest, frivolous,
disobedient girl! Damn it! When will I get
my way: Give up this Coffee craze!

Schlendrian.

Continuo. Du böses Kind, du lo_ses Mädchen, ach! wenn erlang' ich meinen Zweck: etc.

Lieschen:

Herr, Vater, seid doch nicht so scharf!
Wenn ich des Tages nicht dreimal
mein Schalchen Coffee trinken darf,
so werd' ich ja zu meiner Qual
wie ein verdorrt Ziegenbrätchen

C'mon Dad, chill. Don't be so strict.
If I don't get my three cups of coffee each
day,
I'll be a basket case. [Literally, I'll shrivel up
like a piece of roast goat.]

Herr Va_ter, seid doch nicht so scharf! Wenn ich des Ta_gesnicht dreimal meinSchälchenCoffee trinken darf, so werd' ich ja zu mei_ner Qual wie ein ver_dorr_les Zie_gen - Brät_chen.

Aria, Lieschen, Soprano
b minor

Flute and Continuo

Instrumental Introduction / Ritornello Theme

ARIA.

Flauto traverso.

Lieschen.

Continuo.

etc.

Lieschen, like her father, is two characters in one:

- She is about 16 or 17. She is clever and willful, but certainly not the disobedient, disrespectful bad seed her father makes her out to be. She recognizes her father for what he is - a blowhard - and she seems totally unintimidated by him.

- Lieschen is based on the *commedia dell'arte* character known as Columbina, a pretty, young girl loved by all, a person looking forward to being married (her planned or impending wedding is often a plot device), and someone regarded with respect for her fast wit and sharp tongue. "Columbina" archetypes include such characters as Serpina in Pergolesi's "La Serva Padrona," Rosina in Rossini's "The Barber of Seville" and Susanna in Mozart's "The Marriage of Figaro."

Like the introduction preceding her father's first aria, Lieschen's introduction/ Ritornello Theme plays the dual role of establishing both her character as well as laying out important musical material:

- The association of the Flute with Lieschen creates an altogether lighter (in tone and temperament) and engaging character
- The sinuous, triplet-dominated melody has been likened to the fragrant steam rising from a cup of hot coffee
- There is also a distinctly sensual, if not sexual, aspect to this smooth and rich sounding introduction, which is reinforced by
- The use of the key of b minor, which gives this music a dark, rather complex tint (is this adolescent really thinking about just coffee? (We'll see!))
- Like Schlendrian's introduction, the whole or parts of this theme will remain periodically, punctuating the voice as well as accompanying it

A

Ei! wie schmeckt der coffee süsse,
lieblicher als tausend Küsse,
milder als Muskatwein.

Yum! How sweet the coffee tastes,
more delicious than a thousand kisses,
smoother than muscatel wine.

Eil wie schmeckt der Cof-fee sü- sse, lieb- li- cher als tau- send Küs- se,
 mil- der als Mus- ca- ten- wein. Ei, ei, wie schmeckt der
 Coffee, ei, ei, ei, wie sü- sse, etc.

52

Ritornello Theme: Opening Only

62

B

Coffee, Coffee, muss ich haben,
und wenn jemand mich will laben,
ach, so schenkt mir coffee ein!

Coffee, I must have coffee,
and if someone wants to give me a treat,
ah, then pour me some coffee!

Flute
 Soprano
 Continuo
 Cof-fee Cof-fee Coffee muss ich ha- ben, etc.

Ritornello Theme: Middle/End Only

"Kisses sweeter than wine", indeed! This annotator, for one, would like to know where Lieschen buys her coffee and what she is lacing it with. By the way Bach set them, the "Ei's" - the little cries of delight, isolated and high as they are - take on a distinctly sexual tone when sung.

The following paragraph is rated R and should only be read by cynics and amateur psychologists:

Wow! An appoggiatura and fermata on "süsse." -"Süsse" what? Coffee or kisses? Ambiguity city! Is this truly an innocent serenade to coffee, or is Lieschen saying one thing but meaning - through Bach's setting- another thing entirely. This sounds a little unhealthy. Has the coffee become an object of psychological transference and sublimation? No wonder Dad's worried!

Wispy flute triplets waft upwards at the mention of "coffee"

D Major —————→ A Major

85

B'

Coffee, Coffee, muss ich haben,
und wenn jemand mich will laben,
ach, so schenkt mir coffee ein!

Coffee, I must have coffee,
and if someone wants to give me a treat,
ah, then pour me some coffee!

PAUSE

106

Ritornello Theme: Beginning Only

115

A'

Ei! wie schmeckt der coffee süsse,
lieblicher als tausend Küsse,
milder als Muskatwien.

Yum! How sweet the coffee tastes,
more delicious than a thousand kisses,
smoother than muscatel wine.

Ritornello Theme: In its entirety

Recitative Secco

Schlendrian:

Wenn du mire nicht den Coffee lässt,
so sollst du auf kein Hochzeitfest,
auch nicht spazieren gehen.

If you don't give up drinking coffee,
I won't allow you to go to any wedding parties
OR go out for any walks.

Lieschen:

Ach ja!
Nur lasset mir den Coffee da!

No problem.
Just leave me my coffee.

Schlendrian:

Da hab' ich nun den kleinen Affen!
Ich will den keinen Fischbeinrock
nach jetz' ger Weite schaffen.

Now I have the little monkey!
I won't buy you a whalebone petticoat
in the latest style.

Lieschen:

Ich kann mich leicht dazu verstehen.

I can easily live without it.

b minor —————> e minor

The opening phrase is here extended, with a new emphasis placed on "süsse" via repetition and a trill. Take it any way you like.

Schlendrian threatens to virtually lock Lieschen up and, worse, buy her no new clothes (is this really an abused child?), all to no avail.

Schlendrian:

You're not to stand at the window
and watch people go by!

Fine, only I beg of you,
LEAVE ME MY COFFEE!

Furthermore, you won't be getting any silver or gold ribbon for your hair, not from me!

Yes, yes, just leave me to my pleasue!

You @#*&% Lieschen, you !!!!.
You would give up everything?!?!

Instrumental Introduction / Ritornello Theme:

A

**Hard-hearted girls
are not easily persuaded.**

Mäd-chen die von harten Sin - nen, die ____ von harten Sinnen, sind nicht leicht zu ge - win - nen,

Mäd-chen, Mäd-chen, Mäd-chen, die von harten Sin - nen, etc.

An exasperated Schlendrian would seem to have run out of ideas.
Or has he one last card to play?

Given his failure to convince Lieschen to give up coffee, we might have expected Schlendrian's aria to be angry and frustrated in tone. Instead, this oily, slimey, rather furtive theme (featuring rising/falling slurred semitones) is heard. What's the old boy up to?

Bach's extraordinary setting takes all of the anger out of these words and puts in its place a dark, scheming and confident tone.

Note that Schlendrian's repetitions of the words "Mädchen" use the same sort of descending motive as did Lieschen's repetition of the word "coffee" in her previous aria
(see WordScore measure 62)

30

B

Doch trifft man den rechten Ort,
 ol so kömmt man glücklich fort.

But find their soft spot,
 Yes! then one can be actually successful with them

41

Doch trifft man den rechten Ort, trifft man den rechten Ort: ol so
 kömmt man glücklich fort, so kömmt man,
 so kömmt man glücklich - lich, glücklich - lich fort
 ol so kömmt man glücklich fort, trifft man den rechten Ort. so kömmt man glücklich - lich fort.

54

Ritornello Theme in its Entirety

Recitative Secco

Schlendrian:

Nun, folge, was dein Vater spricht!

Now listen very carefully to what your
 father says!

Lieschen:

In allem, nur den Coffee nicht.

Always, except when it comes to coffee.

Schlendrian:

Wohlan, so musst du dich bequemen,
 auch niemals einen Mann zu nehman.

Well then! You must resign yourself
 to never taking a husband.

Lieschen:

Ach ja! Herr Vater, einen Mann!

Oh yes, father, a husband!

Schlendrian:

Ich schwöre, dass es nicht geschicht.

I swear, it won't happen. No way, Jose
 Only in your dreams. Never, not, nada.

Schlendrian's scheming confidence is now clear - he believes he knows Lieschen's "soft spot" and is now prepared to use it to his advantage.

[A question we might ask: has Schlendrian come up with his idea regarding Lieschen's marriage on his own, or has he been manipulated to this point by his "innocent" daughter?]



The increasingly chromatic and melismatic vocal line at the conclusion of the Aria would seem to illustrate Schlendrian's delight with himself and his crafty little plan.

Schlendrian plays his trump card.

Lieschen:

Bis ich den Coffee lassen kann?
Nun, coffee, bleib nur immer liegen!
Herr Vater, hört, ich trinke keinen nicht.

Until I give up coffee?
Then coffee, you and I are history.
Dad, listen, I'll never drink another drop.

Schlendrian:

So sollst du endlich einen kriegen!

Then you shall have a husband at last!

Aria, Lieschen
G Major
Strings and Continuo
Da Capo Aria Form

(Sure)

Aha! This last line is pregnant with meaning! This is clearly not the first time Schlendrian and Lieschen have discussed marriage. There's no doubt that the dictatorial Schlendrian (like Bartolo to Rosina) has rejected all of Lieschen's suitors to date. The intensity of her coffee mania can now be explained in a number of mutually inclusive ways:

- She really likes coffee.
- She's probably kept under close scrutiny, so she needs the act of making it, drinking it, and the buzz she gets from it to ward off boredom and unhappiness
- Her romantic and sexually physical needs have been sublimated and transferred to coffee, "more delicious than kisses." Right.
- By affecting her coffee mania, she has forced her unwitting father to do the one thing he has thus far been unwilling to do - marry her off!

Lieschen's marriage-scheme /scam puts her squarely in the *commedia dell'arte* tradition of Columbina, and in the immediate company of Rosina ("Barber of Seville"), Serpina ("La Serva Padrona") and Suzanna ("The Marriage of Figaro"), all of whom had to concoct and hatch plots in order to be married.

Aria, Lieschen
 G Major
 Strings and Continuo
Da Capo Aria Form

Instrumental Introduction / Ritornello Theme:

Violino I.
 Violino II.
 Viola.
 Cembalo.
 Lieschen.
 Continuo. etc.

A

Heute noch,
 lieber Vater, tut es doch!
 Ach, eine Mann!
 Wahrlich, dieser steht mir trefflich an!

Today then, now, right now, this moment,
 dearest pops, get into gear!
 Oh, a husband! A husband!
 Really, that would...(ahem) "please" me so!

Heu_te noch, heu_te noch, lie_ber Va_ter, thut es doch,
 heu_te noch, heu_te noch, lie_ber
 Va_ter thut es doch. Ach, ein Mann! ach, ein Mann! wahr-lich, die-ser steht mir an. Heu_te
 noch heu_te noch lie - ber Va-ter, thut es doch. Ach, ach, ein Mann! die-ser
 steht mir treff - lich an. Heu - te noch, heu - te noch, lie _ ber

Like all the Introductions/Ritornelli in the Cantata, this one serves the multiple purposes of:

- Introducing essential element of the vocal line
- Providing punctuation between lines and verses of the poetry
- Providing accompaniment to the voice

This particular Introduction/Ritornello is joyful and dancelike, as befits Lieschen's mood.

Lieschen can hardly control herself. She joyfully implores her father to get going- Find me a man, posthaste (lest he change his mind!). "Coffee...Sweeter than a thousand kisses..." indeed; this brilliant and celebratory aria shows that it was a husband, all along, that Lieschen has wanted.

Lieschen's rising excitement is depicted by short, breathless, rising motives.

Short, almost bubbling motives depict Lieschen almost giddy with anticipation.

72

Ritornello Theme (Middle and End)

fine

80

B

Wenn es sich doch balde fügte,
sass ich endlich für Coffee,
eh' ich noch zu Bette geh',
einen wackern Liebsten kriegte!

If my father's really on the ball, then,
before I go to bed, rather than coffee,
I'll have a proper lover instead!
(Husky)

(verse ends in C Major)

Da Capo al fine

It is at this point that Picander's libretto ends. According to various sources, it was Bach himself who wrote the following two numbers, without which the cantata, and particular Lieschen's character development, would seem woefully incomplete.

Recitative Secco, Narrator

Nun geht und sucht der alte Schendrian,
wie er vor seine Tochter Lieschen
bald einen Mann verschaffen kann;
doch Lieschen streuet heimlich aus:
Kein Freier komm' mir in das Haus,
er hab' es mir denn selbst versprochen
und rück es auch der Ehestiftung ein,
dass mir er laubet möge sein,
den Coffee, wenn ich will, zu kochen.

Old Schlendrian goes off
to see if he can find a husband-immediately-
for his daughter Lieschen;
but Lieschen secretly spreads the word:
"no suiter may come to my house
unless he personally promises me,
and writes into the
(marriage contract) that I will be allowed
to make myself coffee any time I want!

Trio

G Major

Flute, Strings, and Continuo (Tutti)

Instrumental Introduction/Ritornello Theme

Die Katze lässt das mausen nicht,
die Jungfern bleiben Coffeeschwestern.
Die Mutter liebt den Coffeebrauch,
die Grossmama trank solchen auch,
wer will nun auf die Töchter lästern!

The cat won't stop chasing mice,
And just so, girls will remain faithful to their
coffee. Mom's addicted to it, Grandma too,
So who can blame the daughters?

In one last, inspired stroke, Bach brings the entire cast and orchestra together for the first and only time for the closing trio, which serves a number of purposes and roles:

- As an operatic finale, it assembles the cast and delivers the “moral” of the story.
- As a dramatic device, it unites father and daughter for the first time in the cantata.
- As part of the story, the music has the joyful spirit and measured gait of wedding music.

**Bach and the
High Baroque**
Part IV

Professor Robert Greenberg

Robert Greenberg, Ph.D.

San Francisco Conservatory of Music

Robert Greenberg has composed over 40 works for a wide variety of instrumental and vocal ensembles. Recent performances of Greenberg's work have taken place in New York, San Francisco, Los Angeles, Chicago, England, Ireland, Italy, Greece, and The Netherlands, where his *Child's Play* for String Quartet was performed at the Concertgebouw of Amsterdam in 1993. Greenberg holds degrees from Princeton University and the University of California at Berkeley, where he received a Ph.D. in music composition in 1984. His principal teachers were Edward Cone, Claudio Spies, Andrew Imbrie, and Olly Wilson. Professor Greenberg's awards include three Nicola De Lorenzo Prizes in composition, three Meet the Composer grants, and commissions from the Koussevitzky Foundation of the Library of Congress, the Alexander String Quartet, XTET, and the Dancer's Stage Ballet Company. He is on the faculty of the San Francisco Conservatory of Music, where he is chair of the department of music history and literature and director of curriculum of the Adult Extension Division. Greenberg is creator, host, and lecturer for the San Francisco Symphony's "Discovery Series." Greenberg has taught and lectured extensively across North America and Europe, speaking to such corporations and musical institutions as the Van Cliburn Foundation, Arthur Andersen, Bechtel Investments, the Shaklee Corporation, the University of California/Haas School of Business Executive Seminar, the Association of California Symphony Orchestras, the Texas Association of Symphony Orchestras, and the Commonwealth Club of San Francisco. Greenberg's work as a teacher and lecturer has been profiled in the *Wall Street Journal, Inc.* magazine, and the *San Francisco Chronicle*. Greenberg is an artistic co-director and board member of COMPOSERS INC. His music is published by Fallen Leaf Press and CPP/Belwin and is recorded on the Innova label.

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Bach and the High Baroque

Part IV

Scope:

Part Four of *Bach and the High Baroque* focuses on two of Bach's greatest masterpieces: *the St. Matthew Passion* and the *Goldberg Variations*. No works by Bach are more transcendent. Lectures 25 through 28 examine the *St. Matthew Passion*, a massive and deeply moving work that has no equal in the Baroque era. Matthew's dark and very human telling of the trial and crucifixion of Jesus is brilliantly realized by Bach in a work set for two full choruses, two full orchestras, and two sets of vocal soloists. It is a work at once magnificent and intimate, agonized and filled with faith.

Lectures 29 through 32 deal with the *Goldberg Variations*, probably the most singularly unified, most spiritually esoteric work created during the Baroque. In this intimate keyboard work, consisting of a theme, thirty variations, and a reprise of the theme, worlds of numerical, religious, and metaphysical symbolism have been found. The *Goldberg Variations* is a work of almost unbelievable substance, a whole infinitely greater than its 32 constituent parts.

Works listened to and discussed include "Dido's Lament" from Purcell's *Dido and Aeneas*, Vivaldi's *Variations on "La Folia,"* Op. 1 no. 12, and the Chaconne from Bach's *Partita in D Minor* for solo violin. Featured works are Bach's *St. Matthew Passion* and the *Goldberg Variations*.

Lectures Twenty-Five through Twenty-Eight Bach Transcendent—The St. Matthew Passion

Scope:

Even for J.S. Bach, the most transcendent composer of the High Baroque, the St. Matthew Passion was a surpassing work unlike anything else of its time. Written to be performed on Good Friday in Holy Week, 1727, the Passion followed a long tradition of musical devotions in preparation for Easter. However, Bach expanded both the form of the work and the performing forces beyond anything previously known in this genre, using two choirs (each with its own orchestra), a boy choir, and continuo. In the course of this four-hour Passion, Bach utilizes every style and compositional device known in his time, to the point that his contemporaries thought the piece sounded like a theatrical opera, and many were scandalized by it. His use of the Passion Chorale five times in the work, each time with a different text and harmonization, helps to unify the vast structure musically, while at the same time providing a vehicle for expressing his personal faith and the five wounds of Christ. Each main character in the Passion is individualized by the treatment he or she receives in recitatives, whether sung by that character or the Evangelist. Thus, the Evangelist describes the events in a tone that ranges from objective reporting to aggrieved outrage, his pitch range (two octaves) being the widest. When Jesus speaks, he is surrounded by a glowing “halo” of strings, except for his last words from the cross. When Judas speaks, his tone is unctuous and ingratiating, but the Evangelist’s narration concerning him is often fraught with tritones (an ancient symbol of evil) and other jagged intervals, and with diminished harmonies. Peter’s statements are forthright and earnest, while Pilate’s are sweeping and imperious.

These are the most expressive recitatives of the Baroque era since those of Monteverdi. Arias are not given to the main characters, but rather to soloists who represent the disciples and/or the faithful of the Leipzig congregation in their meditations upon the actions. The chorales also provide points of reflection and affirmation of faith, while the combined choirs and orchestras create *turba* (mob) choruses of staggering weight and intensity. Bach embedded much musical and numerological symbolism into the Passion. For example, the key of E minor which opens the work has one sharp; in German the sharp was called a “Kreuz,” the same word for cross, making E minor the key of crucifixion. Picander’s libretto divided the events into two prologues and fifteen “actions,” but Bach further divides them into 27 actions. The number 27 was one of his favorite symbolic numbers, being a Trinitarian symbol (three to the third power). At the end of the passion, Bach brings the soloists together in opera chorus fashion to comment on the completed action, and deliver the moral of the story. As in the opening, a throbbing, grieving chorus mourns the sacrificed Christ, yet hidden within it is a tender lullaby that looks forward to the Savior’s awakening from the sleep of death.

Outline

- I. Introduction. This passion was known in the Bach household as “The Great Passion,” far exceeding not only any other passion settings by Bach, but surpassing in scale and depth any other composer in this genre.
 - A. It was first performed in a preliminary version on Good Friday of 1727.
 - B. The St. Matthew Passion falls between the St. John Passion (1724) and the St. Mark Passion (1731) (lost).
 - C. The St. Matthew Passion represents the climax of Bach’s music for the Protestant Church. He worked on it with a ruler and compass, using a red ink for the words of the Evangelist taken from the Gospel.
 - D. The St. Matthew Passion goes beyond, (in terms of length, variety of musical forms, and performing forces), any other Baroque era work. Even opera cannot be compared to this unique piece of music.
- II. Passion.
 - A. Its subject is the story of the crucifixion as recorded in the Gospels (Matthew chapters 26–27, Mark chapters 14–15, Luke chapters 22–23, and John chapters 18–19).
 - B. The four Gospels comprise four of the 27 books of the New Testament. They are so-called because they tell the “good tidings” of Jesus, that is, his birth, baptism, ministry, teaching and healing, death and resurrection.
 - C. In the Roman Catholic liturgy, those portions of the Gospels dealing with Jesus’ crucifixion (the Passion texts) are recited prior to Easter.
 - D. Dramatic settings of the Passion texts.
 1. These began as early as the ninth century to have specific reciting pitches and formulae.

2. By the 13th century, standardized types of singing and speaking were applied to the various characters and groups of people in the Passion stories.
3. Martin Luther felt that the Passion should be acted out as if it were “real life.”
4. The Oratorio-Passion emerged by the late 17th century in Germany, as a composed Passion that uses the full musical resources of the opera house; though, like a Church Cantata, an Oratorio-Passion is not staged but sung in concert format.
5. The St. Matthew Passion is such an Oratorio-Passion.

III. Bach’s Passions.

- A. Bach composed at least three Passions.
 1. St. John Passion (1724).
 2. St. Matthew Passion (begun 1725, first performed 1729; rewritten final version first performed 1736).
 3. St. Mark Passion (1731, now lost).
- B. The annual Passion performance was the musical high point of the year in Leipzig.
- C. By 1729 Bach had already written over 200 cantatas, and, in so doing, had fully developed the craft needed to write the St. Matthew Passion.

IV. St. Matthew Passion: Structure.

- A. It consists of 78 (68) distinct “numbers” (vocal movements).
- B. Two different numbering systems have been used to number the movements of the St. Matthew Passion.
 1. The Traditional System: BWV numbers indicate 78 Numbers.
 2. The New System: Neue Bach Ausgabe (New Bach Edition) uses 68 Numbers.
 3. This presentation relies on the BWV system of 78 Nos., the Neue Bach Ausgabe (NBA) numbers will be noted parenthetically where appropriate.
- C. Largest division of the St. Matthew Passion—two large parts:
 1. Part One: Nos. 1–35 (NBA 1–29) tells the story of Jesus’ last hours with his disciples, up to his arrest, betrayal, and abandonment.
 2. Part Two: Nos. 36–78 (NBA 30–68) begins with the interrogation of Jesus by Caiaphas, and ends with his entombment.
- D. Types of Numbers.
 1. Recitatives: Biblical narratives and dialogues, most of which are given to the tenor Evangelist, or narrator.
 2. Commentaries.
 - a. Choruses: madrigal-like reactions to and commentaries upon the actions of the story as described in the recitatives.
 - b. Arias: individual reactions to and commentaries upon the actions of the story as described in the recitatives.
 3. Lutheran Chorales.
 - a. Communal, Christian reactions to the actions of the story as described in the recitatives
 - b. The chorales were selected by Bach himself
- E. “Actions”: Picander’s libretto divides the biblical material into 15 main “actions” and two prologues, each action consisting of:
 1. Biblical narrative.
 2. Reactions to or commentaries on the story described by the narrative.
 - a. Choruses are reactions of the crowd, chorales are reactions of the faithful.
 - b. Arias are the reactions of individuals.
- F. “Scenes”: the chorales inserted by Bach into Picander’s libretto further divides the Passion into 27 scenes plus two prologues, each scene concluding with an individual (aria) or collective (chorus or chorale) response to the narrative that precedes it.
 1. St. Matthew Passion, Part One: Nos. 1–35.
 - a. Actions I–VII.
 - b. Scenes: Prologue, Scenes 1–12.
 2. St. Matthew Passion, Part Two: Nos. 36–78.
 - a. Actions VIII–XVII.
 - b. Scenes: Prologue, Scenes 1–15.

- G. Tremendous diversity exists in the different sorts of texts of the Passion. They include Biblical narrative, dramatic arias and choruses (by Picander), and Lutheran Chorale texts.

V. Performance Forces.

- A. Bach would seem to have purposely surpassed, in size and breadth of performance forces, anything that had been written previously.
- B. St. Matthew Passion calls for two complete (and separate) choirs, plus boys' choir; two complete (and separate) orchestras, and two complete (and separate) sets of vocal soloists.
- C. Two separate choruses/orchestras allow:
 - 1. Spectacular spatial effects.
 - 2. Dialogue back and forth, which is rooted in the libretto by Picander with its dialogue between different groups.
 - 3. Different characters/factions/story elements have their own physical location within the performing space.
 - 4. Each choir its own complete quartet of soloists; additionally:
 - a. Chorus I contains all the speaking parts (except the two false witnesses), the "Daughter of Zion" (the voice of Christian faith, represented by various soloists and the chorus), and the disciples.
 - b. Chorus II contains only speaking parts: the two false witnesses; "The Faithful" (the larger Christian community as represented by soloists or the chorus), and the high priests.
 - c. Choruses I and II will together represent:
 - 1. The choruses for high priests, elders and people (Turba).
 - 2. Any movement (like the chorales) that represents the community of all Christians.
- D. The number of performers required was probably around 60, a tremendous number of performers for the time, which probably included returning students. The Lenten restrictions on secular music made it possible to marshal and rehearse the needed forces.

VI. The analytic approaches to the Passion are many and varied, as befits a work without precedent in the literature.

- A. Psychological analysis looks for the psycho-physical effects aroused by different devices in the music.
- B. Rhetorical analysis says that rhetorical thought culminates in the work of Bach. This approach is based in the doctrine of the effects that grow out of key words and the process: *inventio*, *elaboratio*, *exordium*, *narratio*, *propositio*, *confutatio*, *confirmatio*, *peroratio*.
- C. Tonal/Key area Analysis: key areas are seen as a harmonic allegory for the Passion drama and the conflicting points of view of the different groups such as the disciples, the Jews, the Pharisees, etc.

VII. Our Approach to the St. Matthew Passion.

- A. Our approach will be rather more catholic (as in universal), using whatever method of analysis seems most useful to achieve our goals.
- B. Our goals are:
 - a. To observe the extraordinary variety of music within the St. Matthew Passion, and
 - b. To observe (and appreciate) how Bach unifies the diversity into a singularly moving and dramatic bit of storytelling.

VIII. Chorales.

- A. The "heart" of the St. Matthew Passion is seen in the chorales.
- B. St. John's telling of the Passion presents the Passion as triumph, part of the "Book of Glory."
- C. St. Matthew's telling of the Passion is much more reflective and emotionally aggrieved than St. John's.
 - 1. Picander's libretto allows for specific reaction and reflection through arias and choruses.
 - 2. The 12 Lutheran Chorales inserted by Bach allow for a more abstract, Christian communal response to Matthew's telling of the Passion story.
- D. By using contemporary chorales, Bach also unites his audience-musically and emotionally—with the historical events of the Passion.

IX. "Passion Chorale": O Haupt voll Blut und Wunden—the "Passion Chorale."

- A. There are 12 Lutheran chorale numbers (of 78 total).

- B. Five of these movements set the same chorale melody: “O Haupt voll Blut und Wunden” (“O Sacred Head Now Wounded”), probably symbolic of the five wounds of Christ. The chorale appears in the numbers 21, 23, 53, 63, and 72.
 - C. A favorite of Bach’s, this melody acts as a huge, unifying refrain/ritornello, returning, as it does, across the great span of the Passion.
 - D. Origin of the melody.
 - 1. It was composed by Hans Leo Hassler (1564–1612).
 - 2. It came originally from a secular song entitled “My Peace of Mind is Shattered By a Tender Maiden’s Charms.”
 - 3. By 1600, the first of a number of sacred verses was added to Hassler’s melody.
 - 4. Bach’s “Passion Chorale” is, then, a “contrafactum”: a Lutheran chorale that began its life as a secular work.
 - E. Bach’s “Passion Chorale” appears five times in the St. Matthew Passion, each time reharmonized in a different key.
- X. Bach, St. Matthew Passion, BWV 244.
- A. Part I.
 - 1. Action I.
 - a. Prologue: A grand lament an overture for all the combined forces, as a commemoration of the historical event and evocation of Christ’s Passion.
 - b. No. 1.
 - 1. The throbbing “E” pedal anchors tonality and sets a funereal and serious mood.
 - 2. The serpentine, triplet-dominated melody takes on the character of quiet wailing.
 - 3. The key of E minor:
 - a. Was considered symbolic of “pensive, profound thought” which nevertheless hopes for consolation.
 - b. The sharp sign in German is called a “Kreuz,” which is also the word for crucifixion or crucifix. Thus the key with one sharp, E minor, is symbolically the Key of “Crucifixus,” that is, the Crucifixion of Jesus.
 - c. The first and second choirs are in dialogue about the impending death of Christ and its significance for them (and us), giving great immediacy to the action, especially with the insertion of the chorale “O Lamm Gottes unschuldig” (O Lamb of God unspotted). This was a familiar hymn to the Leipzig churchgoers.

[Beginning of Lecture Twenty-Six]

- 2. Action II/Scene 1: Prophecy of Crucifixion.
 - a. No. 2: Recitative-Evangelist and Jesus.
 - 1. Evangelist.
 - a. The role is sung traditionally by a tenor, who represents the Evangelist, in this case, St. Matthew.
 - b. The style is typical operatic, secco recitative; that is, harpsichord or organ supported by a bass instrument such as cello.
 - 2. Jesus.
 - a. Traditionally sung by a bass voice.
 - b. Note the “halo” of strings which will accompany all but one of Jesus’ recitatives.
 - c. Jesus predicts his own crucifixion.
 - b. No. 3: Chorus/Chorale The Christian community reacts with bewilderment at Jesus’ prophecy of his own crucifixion.
- 3. Action II/Scene 2: Conspiracy of the High Priests and Jesus at Bethany.
 - a. No. 4: Recitative–Evangelist: The chief priests plot to kill Jesus by subtlety.
 - b. No. 5: Chorus of High Priests: the arrest of Jesus is discussed, and they agree that it must be done quietly.
 - c. No. 6: Recitative–Evangelist: Jesus is anointed with perfume.
 - d. No. 7: Chorus of Disciples depicts their indignation at this “waste” of expensive stuff that could have been sold.

- e. No. 8: Recitative-Evangelist and Jesus: Jesus again refers to his impending death, and praises the woman's devotion.
- f. No. 9: Accompanied Recitative for Alto.
 - 1. This piece is more arioso than recitative.
 - 2. Gentle downward flutes describe the woman's tears.
- g. No. 10: Aria for Alto: Buß and Reu (Grief for Sin).
 - 1. A Da Capo aria, it has two contrasting sections, and repeats the first to form an ABA structure. In the operatic tradition, the repeat of the A section was an opportunity for the singer to ornament the vocal line, especially in a piece with a slower, more plaintive tempo.
 - 2. The tearful flute duet continues in the accompaniment.
- 4. Action III/Scene 3: Judas' arrangement to betray Jesus.
- 5. Action IV/Scene 4: Describes the Disciples' preparation for Passover and Jesus' prophecy of betrayal. No. 15: Recitative-Evangelist and Jesus.
 - a. Jesus predicts his betrayal.
 - b. The Disciples, in chorus, ask "Lord, is it I?"
 - c. Eleven times the question is asked, one time for each disciple, excepting, of course, the guilty Judas.
- 6. Action IV/Scene 5: The Passover Seder and the First Eucharist are celebrated.
- 7. Action V/Scene 6: Mount of Olives I: Prophecy of the Disciples' Dilemma and the Scattering of the Flock.
 - a. No. 20: Recitative - Evangelist and Jesus.
 - b. No. 21 (No. 15): Chorale "Erkenne mich, mein Hueter."
 - 1. This is the first appearance of the "Passion Chorale."
 - 2. The Christian multitude expresses complete trust in the Lord as savior.
- 8. Action V/Scene 7: Mount of Olives II: Prophecy of Peter's Denial.
 - a. No. 22: Recitative-Evangelist, Jesus and Peter (bass) Jesus predicts that Peter will deny him.
 - b. No. 23 (No. 17): Chorale "Ich will hier bei dir stehen."
 - 1. This is the second appearance of the "Passion Chorale."
 - 2. The text expresses personal loyalty to Jesus at all costs.
- 9. Action V/Scene 8: Garden of Gethsemane: Jesus Warns the Disciples to Watch and Pray that they may not fail.
- 10. Action VI/Scene 9: Agony in the Garden of Gethsemane, Part 1: Jesus' First Appeal to God.
- 11. Action VII/Scene 10: Agony in the Garden of Gethsemane, Part 2: Jesus' Second Appeal to God.
- 12. Action VII/Scene 11: Jesus' Betrayal and Arrest.
 - a. No. 32: Recitative-Evangelist, Jesus and Judas (bass): Jesus' betrayal and arrest is described with some anger at last, as the Evangelist becomes more emotionally involved.
 - b. No. 33: Duet and Chorus.
 - 1. A stunned and disbelieving alto and soprano react to Jesus' arrest.
 - 2. A righteous and furious chorus of believers demands Jesus' release and the destruction of his captors. The congregation is intended to sympathize with them.
- 13. Action VII/Scene 12: Failure of the Protest: Jesus is Imprisoned, the Disciples Routed.

[Beginning of Lecture Twenty-Seven]

B. Part 2.

- 1. Action VIII/Prologue: This duet is an allegorical Dialogue Between the Daughter of Zion and the Community of Christian Believers. They express disbelief and dismay at the Lord's arrest, as the chorus breaks in to demand Jesus' release, and call down divine vengeance. The orchestra portrays rumbling of thunder in the basses and flashes of lightning in the winds.
No. 36: Aria (with Chorus)-Alto: Ach!, nun ist mein Jesus hin! ("Alas! Now is My Savior Gone!")
 - a. A grieving and lonely aria in character, this is another dialogue in which the chorus of the faithful answer the alto's anguish with an echo taken from the Song of Songs: "Whither is thy beloved gone?"
 - b. She ends with an unresolved dominant chord, creating the same sense of irresolution as the question asked in the aria's last line. The solo acts as an overture to part two.
- 2. Action VIII/Scene 1: Jesus before Caiaphas.
- 3. Action IX/Scene 2: Deposition of the False Witnesses.
No. 39: Recitative Accompanied: Evangelist, High Priest and Witnesses

- a. The witnesses are the only “spoken” parts in Chorus II.
 - b. Note the canon between the two false witnesses: it depicts the mindless and exact repetition of each word from one to the next, as the second witness parrots the first, as if repeating a pre-arranged story.
- 4. Action IX/Scene 3: Accusation and Mocking of Jesus.
 - a. No. 42: Recitative: Evangelist, High Priest, Jesus and Chorus
 - 1. Jesus is interrogated, and is judged to have blasphemed.
 - 2. A chorus of priests condemns Jesus to death.
 - b. No. 43: Recitative: Evangelist, and Chorus: Jesus is mocked by the chorus of priests as a false prophet. The underlying harmonies are unstable and shifting.
 - c. No. 44: Chorale—The Christian community expresses stunned disbelief at the treatment of Jesus at the hands of the priests.
- 5. Action IX/Scene 4: Peter’s Denial of Jesus.
 - a. No. 45: Recitative: Evangelist, Two Maids, Peter and Chorus.
 - b. No. 46: Recitative: Evangelist and Peter: A painfully chromatic line depicts Peter’s shame and anguish. This is some of the most expressive and dramatic recitative since Monteverdi.
 - c. No. 47 (No. 39): Aria-Alto: Erbarme dich (“Have Mercy”).
 - 1. Instrumental introduction: an exquisitely pained solo violin weeps and wails above throbbing, pizzicato bass.
 - 2. The alto solo represents both Peter’s and all of Christianity’s guilt and remorse and their need of forgiveness. Bach gives arias not to individual characters in the Passion, but makes them representative communal meditations on the action.
- 6. Action X/Scene 5: Judas’ Remorse, Despair and Suicide.
- 7. Action XI/Scene 6: Jesus before Pilate.
 - a. No. 52: Recitative: Evangelist, Jesus and Pilate (bass): Jesus is silent in the face of Pilate’s questions.
 - b. No. 53: Chorale.
 - 1. This is the third appearance of the “Passion Chorale.”
 - 2. The Christian community offers comfort and adoration to the silent Jesus.
- 8. Action XI/Scene 7: Pilate and the Mob: Pilate gives them the choice between Jesus and Barbados, and they choose the latter with a horrendous, dissonant chord, a D-sharp diminished chord, which leads to E minor, the key of crucifixion.
 - a. No. 54: Recitative: Evangelist, Pilate and Chorus:
 - 1. The dramatic action rises significantly!
 - 2. A chilling, dissonant chorus demands Barbados.
 - 3. The murderous chorus pronounces sentence on Jesus.
 - 4. Turba: the name for the choral segments representing the Jews and/or heathen. A turba (mob) chorus is typically an allegro in fugal style, the better to reflect the unruly nature of the mob. The melodic lines are full of tritones and diminished sonorities.
 - b. No. 55: Chorale-the Christian community expresses grief and incredulity, and reflects on the wonder of the Shepherd dying for his sheep, and paying the debt they owe to Him.
- 9. Action XI/Scene 8: Pilate’s Dilemma-“What Evil Has He Done?”
- 10. Action XII/Scene 9: Pilate Gives in to the Will of the Mob.
 - a. No. 59: Recitative: Evangelist, Pilate, and Chorus.
 - 1. Pilate is reticent to condemn Jesus.
 - 2. The mob is remorseless, and demands his death.
 - 3. Jesus is delivered to be crucified.

[Beginning of Lecture Twenty-Eight]

- b. No. 60: Recitative Accompanied-Alto.
 - 1. An impassioned arioso angrily describes Jesus’ flogging.
 - 2. The flogging is described in the dotted-rhythm string accompaniment.
 - c. No. 61: Aria-Alto: “Koennen Traenen meiner Wangen” (Be My Weeping And My Wailing).
 - 1. Da Capo Aria.
 - 2. A forceful and dramatic aria reflecting deep-felt grief and faith in Jesus. The string rhythm of the recitative is softened but still present, unifying both numbers.
- 11. Action XIII/Scene 10: The Mock Coronation of Jesus.

- a. No. 62: Recitative: Evangelist, and Chorus: A furious evangelist describes the terrible scene.
 - b. No. 63: Chorale.
 - 1. Here is the fourth appearance of the “Passion Chorale.”
 - 2. It is two full verses in length, and as such, double the length of the previous versions.
 - 3. It becomes an extended meditation and a communal statement of faith and adoration in the face of catastrophe.
- 12. Action XIII/Scene 11: The Via Dolorosa, or the Walk to Golgotha.
- 13. Action XIV/Scene 12. No. 68: Jesus is crucified and mocked further in two Turba choruses that end in an accusatory unison.
- 14. Action XV/Scene 13: The Death of Jesus.
 - a. No. 71: Recitative: Evangelist and Jesus.
 - 1. Just before he dies, as he cries out to God, Jesus’ string accompaniment disappears as he bears the sins of the world.
 - 2. At the moment of death, Bach makes Jesus human, his pain and despair real.
 - b. No. 72 (No. 62): Chorale.
 - 1. This is the fifth and last appearance of the “Passion Chorale.”
 - 2. An extraordinary reharmonization, it is an intensely personal statement of Bach’s own faith.
 - 3. It is a moment of profound and divine quiet before all hell breaks loose!
- 15. Action XVI/Scene 14: Earthquake and Revelation.
 - a. No. 73: Recitative-Evangelist, Chorus.
 - 1. Incredible word painting and numerological symbolism illustrate the Evangelist’s words as he describes the rending of the temple veil and the resurrection of the dead.
 - 2. A breathless chorus acknowledges Jesus’ divinity in the words of the centurion at the cross: “Truly, this was the Son of God.”
 - b. No. 75: Aria-Bass: Mache dich (“Make Thee Clean, My Heart, from Sin”).
 - 1. This is a very lyric and reverential piece, with a simple and pure melody.
 - 2. It expresses the believer’s desire to enshrine Jesus in a pure and devoted heart.
- 16. Action XVII/Scene 15: The Entombment of Christ.
 - a. No. 76: Recitative: Evangelist and Chorus.
 - b. No. 77: Arioso with Chorus:
 - 1. In the manner of an operatic finale, each of the four soloists of Chorus I delivers an arioso line reflecting on the meaning of the Passion. Each is accompanied by the halo of strings that accompanied Jesus. Free now from the burden of their sins, they partake of his sanctity.
 - 2. Chorus II intersperses the soloists’ lines with the refrain “Mein Jesu, gute Nacht” (my Jesus, good night).
 - c. No. 78: Chorus.
 - 1. The instrumental introduction, throbbing, dramatic and funereal, creates the same sort of mood as did No. 1.
 - 2. This tearful but powerful chorus has been described by some writers as a lullaby, thus conveying the idea that this end predicts the coming of awakening, of rebirth, of resurrection.

XI. Conclusion.

- A. It is doubtful that Bach’s fellow Leipzigers would have been prepared to fully comprehend the St. Matthew Passion.
- B. The objection against operatic writing in church (such as that embodied in the St. Matthew Passion) was felt strongly by many of Bach’s contemporaries.
- C. With the hindsight of history, we see the St. Matthew Passion today for what it is: a work unique in the Baroque era.
- D. Even for Bach—the most transcendent composer of the High Baroque—the St. Matthew Passion is a transcendent work.

Passion Unseres Herrn Jesu Christi Nach Dem Evangelistem Matthaus

*Passion of Our Lord Jesus Christ According to St.
Matthew, BWV 244*

Part I

Action I

Prologue

Lament, commemoration of historical
event the evocation of Christ's passion

No. 1 (No. 1)

Chorus: I, II, Boys' Chorus/Orchestra: I, II

Chorus: Kommt, ihr Töchter, helft mir klagen/*Come, Ye
Daughters, Share My Mourning*

Note: -Throbbing, thrumming "E" pedal immediately anchors
the tonality and sets a funeral and heavy/serious mood

-Serpentine, triplet melody lines take on the character
of quiet wailing/mourning

Chor

Kommt, ihr Töchter, helf mir klagen,
Sehet - Wen? - den Bräutigam.
Seht ihn - Wie? - als wie ein Lamm,
Sehet - Was? - seht die Geduld,
Seht - Wohin? - auf unsre Schuld;
Sehet ihn aus Lieb und Huld
Holz zum Kreuze selber tragen.

Choral (Knabenchor)

O Lamm Gottes unschuldig
Am stamm des Kruezes geschlachet,
Allzeit erfund'n geduldig,
Wiewohl du warest verachtet,
All Sund hast du getragen,
Sonst müssen wir wir verzagen,
Erbarm dich unser, o Jesu!

Chorus

Come ye daughters, share my mourning;
See Him! - Whom? - The Bridegroom Christ.
See Him! - How? - A spotless lamb.
See it! - What? - His patient love.
Look! - Look where? - On our guilt.
Look on him. For love of us
He Himself His Cross is bearing.

Chorale (Boys' Choir)

O Lamb of God unspotted,
There slaughtered on the cross,
Serene and ever patient,
Though scorned and cruelly tortured.
All sin for our sake bearing,
Else would we die despairing.
Have pity on us, o Jesus.

| | |
|------------------|----------------|
| Action II | Scene 1 |
|------------------|----------------|

Prophesey of Crucifixion

No. 2 (No. 2)

Chorus: I

Recitative: Evangelist (Tenor) and Jesus (Bass):

*Da Jesus diese Rede vollendet hatte/When Jesus had
Finished All of These Sayings*

Evangelist

Da Jesus diese Rede vollendet hatte,
sprach er zu seinen Jüngern:

Jesus

Ihr wisset, dass nach zweien Tagen Ostern
Wird, und des Menschen Sohn wird
überantwortet werden, dass er gekreuziget
werde.

Evangelist

When Jesus had finished all these sayings,
He said unto His disciples:

Jesus

Ye know that after two days is the Passover,
and the Son of Man is betrayed to be
crucified.

No. 3 (No. 3)

Chorus: I, II/Orchestra: I, II

Chorale: *Herzliebster Jesu, was hast du verbrochen/O Blessed
Jesu, How Hast Thou Offended*

Herzliebster Jesu, was hast du verbrochen,
Dass man ein solch hart Urteil hat
gesprochen?
Was ist die Schuld, in was für
Missetaten
Bist du geraten?

O blessed Jesus, how hast Thou offended,
That now on Thee such judgement has
descended,
Of what misdeed has Thou to make
confession?
Of what transgression?

Scene-Ending Expression:
Bewilderment

No. 4 (No. 4a)

Chorus: I

Recitative: Evangelist (Tenor):

Da versammelten sich die Hohenpriester/
Then Assembled Together the Chief Priests

Evangelist

Then assembled together the chief priests, and the scribes, and the elders of the people, unto the the palace of the high priest, who was called Caiaphas, and consulted that they might take Jesus by subtlety, and kill Him. But they said:

No. 5 (No. 4b)

Chorus: I, II/Orchestra: I, II

Chorus: Ja nicht auf das Fest/*Not upon the Feast*

Not upon the feast, lest haply there be an uproar among the people.

No. 6 (No. 4c)

Chorus: I

Recitative: Evangelist (Tenor):

Da nun Jesus war zu Bethanien/
Now When Jesus Was in Bethany

Evangelist

Now when Jesus was in Bethany, in the house of Simon the leper, there came unto him a woman, having an alabaster box of very precious ointment, and annointed him with it. But when His disciples saw it, they had indignation, saying:

No. 7 (No. 4d)

Chorus: I/Orchestra: I

Chorus: Wozu dienet dieser Unrat/
To What Purpose is That Waste

Wozu dienet dieser Unrat? Dieses
Wasser hätte mögen teuer verkauft und
den Armen gegeben werden.

To what purpose is that waste? For this
ointment might have been sold for much,
and given to the poor.

No. 8 (No. 4e)

Chorus: I

Recitative: Evangelist (Tenor) and Jesus (Bass):
Da Jesus merketete/When Jesus Understood It

Evangelist

Jesus said unto them:

Jesus

Why trouble ye the woman? For she hath wrought a good work
upon Me. For ye have the poor always with you, but Me ye
have not always. For in that she hath poured this ointment on
My Body, she did it for My burial. Verily I say unto you,
Wheresoever this Gospel shall be preached in the whole world,
there shall also be this, that this woman hath done, be told of her
for a memorial.

No. 9 (No. 5)

Chorus: I/Orchestra: I

Recitative Accompanied: Alto:

Du lieber Heiland du/My Master and My Lord

Alto

Du lieber Heiland du,
Wenn deine Jünger töricht streiten,
Dass dieses fromme Weib,
Mit Salben deinen Leib
Zum Grabe will Bereiten,
So lasse mir inzwischen zu,
Von meiner Augen Tränenflüssen
Ein Wasser auf dein Haupt zu gießen!

Alto

My Master and my Lord,
In vain do Thy disciples chide Thee,
Because this pitying woman,
With ointment sweet, Thy flesh
For burial maketh ready
O grant to me, beloved Lord,
The tears that from my eyes do flow,
An unction on Thy head may pour.

No. 10 (No. 6)

Chorus: I/Orchestra I

Aria da Capo: Alto: Buss und Reu/*Grief For Sin*

Alto

Buss und Reu

Knirscht das Sündenherz entzwei,
Dass die Tropfen meiner Zähren
Angenehme Sperzerci,
Treuer Jesu, dir gebären.

Alto

A { Grief for sin
Rends the guilty heart within
May my weeping and my mourning
B { Be a welcome sacrifice.
Loving Saviour, hear in mercy!

Scene-Ending Expression: Grief and Remorse

Action III

Scene 3

Judas' Betrayal

Action IV

Scene 4

Preparation for Passover/
Prophecy of Betrayal

No. 15 (No. 9c)

Chorus: I

Recitative: Evangelist (Tenor) and Jesus (Bass):

Er Sprach/*And He Said*; Chorus: Herr, bin ich's/*Lord, is it I?*

Evangelist

Und die Jünger taten, wie ihnen Jesus
befohlen hatte, und bereiteten das
Osterlamm. Und am Abend setze er sich zu
Tische mit den Zwölfen. Und da sie assen,
sprach er:

Jesus

Warlich, ich sage euch: einer unter euch
wird mich verraten.

Evangelist

Und sie wurden sehr betrübt und huben an,
ein jeglicher unter ihnen, und sagten zu ihm: began every one of them to say unto Him:

Chor

Herr, bin ich's?

Evangelist

And the disciples did as Jesus appointed
them, and they made ready the Passover.
Now when the even was come, He sat down
with the twelve. And as they did eat, He
said:

Jesus

Verily I say unto you, that one of you shall
betray Me.

Evangelist

And they were exceeding sorrowful and
began every one of them to say unto Him:

Chorus

Lord, is it I?

Scene 5

The First Eucharist

Action V**Scene 6**

Mount of Olives I:

Prophecy of Disciples' Dilemma and the Scattering of the "Flock"

No. 20 (No. 14)

Chorus: I

Recitative: Evangelist (Tenor) and Jesus (Bass):

Und da sie den Lobgesang gesprochen hatten/

*And When They Had Sung a Hymn***Evangelist**

Und da sie den Lobgesang gesprochen hatten, gingen sie hinaus an den Olberg. Da sprach Jesus zu ihnen:

JesusIn dieser Nacht werdet ihr euch alle ärgern an mir. Denn es steht geschrieben: Ich werde den Hirten schlagen, und die Schafe der Herde werden sich zerstreuen. Wann ich aber auferstehe, will ich vor euch hingehen in Galiläa.**Evangelist**

And when they had sung a hymn, they went out into the mount of Olives. Then saith Jesus unto them:

JesusAll ye shall be offended because of Me this night, for it is written, I will smite the shepherd, and the sheep of the flock will be scattered abroad. But after I am risen again, I will go before you in Galilee.No. 21 (No. 15)

Chorus: I, II/Orchestra I, II

Chorale: *Erkenne mich, mein Hüter/Receive Me, My Redeemer*

E Major

O Haupt voll Blut und Wunden/O sacred Head now wounded

version 1, harmonization #1

Erkenne mich, mein Hüter,
Mein Hirte, nimm mich an!
Von dir, Quell aller Güter,
Ist mir viel Gut's getan.
Dein Mund und süßer Kost,
Dein Geist hat mich begabet
Mit mancher HimmelslustReceive me, my Redeemer,
My Sheperd, make me Thine;
Of every good the fountain,
Thou art the spring of mine.
How oft Thy words have fed me
With milk and sweetened fare,
How oft Thy grace hath led me
With gentle, heavenly care.

Scene-Ending Expression: Complete Trust in the Lord as Shepherd

Scene 7

Mount of Olives II: Prophecy of Peter's
Denial

No. 22 (No. 16)

Chorus: I

Recitative: Evangelist (Tenor), Peter (Bass) and Jesus (Bass):

Petrus aber antwortete/Peter Answered

Evangelist

Petrus aber antwortete und sprach zu ihm:

Petrus

Wenn sie auch alle sich an dir ärgerten, so
will ich doch mich nimmermehr ärgern.

Evangelist

Jesus sprach zu ihm

Jesus

Wahrlich, ich sage dir: In dieser Nacht, ehe
der Hahn krähet, wirst du mich dreimal
verleugnen.

Evangelist

Petrus sprach zu ihm:

Petrus

Und wenn ich mit dir sterben müsste, so
will ich dich nicht vereugnen.

Evangelist

Desgleichen sagten auch alle Jünger.

Evangelist

Peter answered and said unto Him:

Peter

Though all men shall be offended because of
Thee, yet will I never be offended.

Evangelist

Jesus said unto him:

Jesus

Verily I say unto thee, that this night before
the cock crow, thou shalt deny Me thrice.

Evangelist

Peter said unto him:

Peter

Though I should die with Thee,
yet will I not deny Thee

Evangelist

Likewise also said all of the disciples.

No. 23 (No. 17)

Chorus: I, II/Orchestra: I, II

Chorale: Ich will hier bei dir stehen/
Here Would I Beside Thee Stand

O Haupt voll Blut und Wunden/*O sacred Head now wounded*
version/harmonization #2

| | |
|-------------------------------|----------------------------------|
| Ich will hier bei dir stehen; | Here would I beside Thee stand; |
| Verachte mich doch nicht! | Lord, bid me not depart! |
| Von dir will ich nicht gehen, | I would be ever at Thy hand. |
| Wenn dir dein Herze bricht. | Though breaks Thy loving heart. |
| Wenn dein Herz wird erblassen | When bitter pain shall hold Thee |
| Im letzten Todesstoss, | In agony opprest, |
| Alsdenn will ich dich fassen | Then, then will I enfold Thee |
| In meinen Arm und Schoss. | Within my loving breast. |

Scene-Ending Expression: Personal Avowal at All Cost

Scene 8

Gethsemane: Warning To Watch
and Pray

Action VI

Scene 9

Agony in the Garden I:
Jesus' First Appeal to God

No. 27 (No. 21)

Chorus: I

Recitative: Evangelist (Tenor) and Jesus (Bass):

Und ging hin ein wenig/*And He Went a Little Farther*

Evangelist

And He went a little farther, and fell on His face
and prayed, saying:

Jesus

My Father, if it be possible, let this cup pass from
me, yet not as I will, but as Thou wilt.

Action VII **Scene 10**

Agony in the Garden II:
Jesus' Second Appeal to God

No. 30 (No. 24)

Chorus: I

Recitative: Evangelist (Tenor) and Jesus (Bass):

Und er kam zu seinen Jüngern/*And He Cometh Unto the Disciples*

Evangelist

He went away again the second time, and prayed,
saying:

Jesus

O My Father, if this cup may not pass away from Me,
except I drink it, Thy will be done.

Scene 11

Betrayal and Arrest

No. 32 (No. 26)

Chorus: I

Recitative: Evangelist (Tenor), Jesus (Bass) and Judas (Bass):

Und er kam/*And He Came*

Evangelist

Und er kam und fand sie aber schlafend,
und ihre Augen waren voll Schlafs.

Und er liess sie und ging abermal hin
und betete zum dritten Mal und redete
dieselbigen Worte. Da kam er zu seinen
Jüngern und sprach zu ihnen:

Jesus

Ach, wollt ihr nun schlafen und ruhen?
Siehe, die die Stunde ist hier, dass des
Menschen Sohn in der Sünder Hände
uberantwortet wird. Stehet auf, lasset uns
gehen; siehe, er ist da, der mich verrät.

Evangelist

And He came and found them asleep again:
For their eyes were heavy. And He left
them, and went away again, and prayed the
third time, saying the same words. Then
cometh He to His disciples, and saith unto
them:

Jesus

Sleep on now, and take your rest, behold, the
hour is at hand, and the Son of Man is
betrayed into the hands of sinners. Rise, let
us be going; behold, he is at hand that doth
betray me.

Evangelist

Und als er noch redete, siehe, da kam Judas, der Zwölfen einer, und mit ihm eine grosse Schar mit Schwertern und mit Stangen, von den Hohenpriestern und Ältesten des Volks. Und der Verräter hatte ihnen ein Zeichen gegeben und gesagt: Welchen ich küssen werde der ist's, den greifet, Und alsbald trat er zu Jesum und sprach:

Judas

Gegrüsset seist du, Rabbi!

Evangelist

Und kussete ihn. Jesus aber sprach zu ihm:

Jesus

Mein Freund, warum bist du kommen?

Evangelist

Da traten sie hinzu und legten die Hände an Jesum und griffen ihn.

Evangelist

And while He yet spoke, Judas, one of the twelve, came, and with him a great multitude with swords and staves, from the chief priests and elders of the people. Now he that betrayed Him gave them a sign, saying: "Whomsoever I shall kiss, that same is He, hold Him fast." And forthwith he came to

Jesus, and said:

Judas

Hail, Master,

Evangelist

And kissed Him. And Jesus said unto him:

Jesus

Friend, wherefore art thou come?

Evangelist

Then came they, and laid hands on Jesus and took Him.

No. 33

Chorus: I, II/Orchestra: I,II

Part 1 (27a)

Duet: Soprano and Alto: So ist mein Jesus nun gefangen/
Behold, My Savior is Now Taken

(Chorus/Orchestra I)

Chorus: Lasst ihn/ *Loose Him*

(Chorus/Orchestra II)

Orchestral Introduction:

Quiet, slow to start, almost hushed, this introduction well depicts the stunned, almost non-comprehending reaction of the disciples to Jesus' betrayal and arrest

Soprano/Alto

So ist mein Jesus nun gefangen.
Mond und Licht
Ist vor Schmerzen untergangen,
Weil mein Jesus ist gefangen.
Sie führen ihn; er ist gebunden.

Chor

Lasst ihn, haltet, bindet nicht!

Soprano/Alto

Behold, my Savior is now taken,
Moon and Stars,
Have for grief the night forsaken,
Since my Savior now is taken.
They lead Him hence; with cords they bind Him!

Chorus

Loose Him! Leave Him! Bind Him not!

Part 2 (No. 27b)

Chorus: I, II/Orchestra: I,II

Sind Blitze, sind Donner in Wolken
verschwunden?

Have lightnings and thunders their fury
forgotten?

Eröffne den feurigen Abgrund, o Hölle,
Zertrümmre, verderbe, verschlinge,
zerschelle mit plötzlicher Wut
Den falschen Verräter, das mörderische
Blut!

Then open, o fathomless pit, all thy terrors!
Destroy them, o'erwhelm them, devour
them, consume [them] with tumult of rage,
The treach'rous betrayer, the merciless
throng.

Scene-Ending Expression: Christian Outrage and Protest

Scene 12

Failure of the Protests
and Rout of the Disciples

Part II

Action VIII

Prologue

Allegorical dialogue between the
Daughter of Zion and the community of
christian believers

No. 36 (No. 30)

Chorus: I, II/Orchestra: I

Aria: Alto: Ach!, nun ist mein Jesus ihn!/
Alas! Now my Savior is Gone!

(Chorus I)

Chorus: Wo ist denn dein Freund hingegangen/
Whence Has Thy Friend Departed

(Chorus I/Orchestra II)

Orchestral Introduction/Alto's accompaniment, with its upwards sweeping scales, displays an aspect of "French Overture"

Alto

Ach, nun ist mein Jesus hin!
Ist es möglich, kann ich schauen?
Ach! mein Lamm in Tigerklauen,
Ach! wo is mein Jesus hin?
Ach! was soll ich der Seele sagen,
Wenn sie mich wird ängstlich fragen?
Ach! wo is mein Jesus hin?

Chor

Wo ist denn dein Freund hingegangen,
O du Schönste unter den Weibern?
Wo hat sich dein Freund hingewandt?
So wollen wir mit dir ihn suchen.

Alto

Alas! Now is my Savior gone!
Is it possible? Can I behold it?
Ah! My Lamb, in tiger's clutches!
Ah! Where is my Savior gone?
Ah! How shall I answer my soul
When she anxiously doth ask me?
Whither is thy beloved gone?

Chorus

Whence has thy friend departed?
O thou fairest among women?
Whither is thy beloved turned aside?
That we may seek Him with thee.

Scene 1

Jesus Before Caiaphas

No. 37 (No. 31)

Chorus: I

Recitative: Evangelist (Tenor): Die aber Jesum gegrifen hatten/
And That They Had Laid Hold of Jesus

Evangelist

And they that had laid hold of Jesus led Him away to Caiaphas, the high priest, where the scribes and the elders were assembled. But Peter followed Him afar off unto the high priest's palace, and went in, and sat with the servants to see the end. Now the chief priests and elders and all the council sought false witness against Jesus, that they might kill Him, but found none.

Scene 2

Depositions of the False Witnesses

No. 39 (No. 33)

Chorus: I, II

Recitative: Evangelist (Tenor), High Priest (Bass)

and Witnesses (Alto and Tenor):

Und wiewohl viel falsche Zeugen herzutraten/

Yea, Though Many False Witnesses Came

Evangelist

Und wiewohl viel falsche Zeugen
herzutraten, fanden sie doch keins. Zuletzt
traten herzu zween falsche Zeugen un
sprach:

Erster Und Zweitter Zeuge

Er hat gesagt: Ich kann den Tempel Gottes
abbrechen und in dreien Tagen denselben
bauen.

Evangelist

Yea, though many false witnesses came, yet
found they none. At last came two false
witnesses, and said:

First and Second Witnesses

This fellow said "I am able to destroy the
temple of God, and to build it in three days"

Evangelist

And the high priest arose, and said to Him:

High Priest

Answerest Thou nothing? What is it which
these witness against Thee?

Evangelist

But Jesus held His peace.

Action IX**Scene 3**

Accusation and Mocking of Jesus

No. 42

Part 1 (No. 36a)

Chorus: I

Recitative: Evangelist (Tenor), High Priest (Bass) and Jesus(Bass):

Und der Hohepriester antworte/

And the High Priest Answered

Jesus

Du sagest's. Doch sage ich euch: Von nun an wird's geschehen, dass ihr sehen werdet des Menschen Sohn sitzen zur Rechten der Kraft und kommen in den Wolken des Himmels.

Evangelist

And the high priest answered and said unto Him:

High Priest

I adjure Thee by the living God, that Thou tell us whether Thou be the Christ, the Son of God.

Evangelist

Jesus saith unto him:

Jesus

Thou hast said; nevertheless I say unto you, Hereafter shall ye see the Son of Man sitting on the right hand of power, and coming in the clouds of Heaven.

Evangelist

Then the high priest rent his clothes, saying,

High Priest

He hath spoken blasphemy: What further need have we of witnesses? Behold, now ye have heard His blasphemy.

What think Ye?

Evangelist

They answered and said:

Chorus: I,II/Orchestra: I,II

Chorus: Er ist der Todes schuldig/ *He is Worthy of Death*

Chor

Er ist des Todes schuldig!

Chorus

He is worthy of death.

No. 43

Part 1

(No. 36c)

Chorus: I

Recitative: Evangelist (Tenor): Da speieten sie aus/
Then They Did Spit

Evangelist

Then did they spit in His face, and buffeted Him, and others smote Him with the palms of their hands, saying:

Part 2 (No. 36d)

Chorus: I, II/Orchestra: I, II
Chorus: Weissage uns/*Now Tell Us*

Chorus

Now tell us, Thou Christ, who is he that
smote Thee?

No. 44, (No. 37)

Choir: I, II/Orchestra: I, II
Chorale: Wer hat dich so geschlagen/
O Lord Who Dares to Smite Thee

Wer hat dich so geschlagen,
Mein Heil, und dich mit Plagen
So ubrl zugericht,
Du bist ja nicht ein Sünder
Wie wir und unsre Kinder;
Von Missetaten weisst du nicht.

O Lord who dares to smite Thee?
And falsely to indict Thee,
Deride and mock Thee so?
Thou canst not need confession,
Who knowest not transgression
As we and all our children know.

Scene-Ending Expression: Stunned Disbelief at the Treatment
of Jesus at the Hands of the Priests

Scene 4

Peter's Denial

Part 1

No. 45 (No. 38a)

Chorus: I

Recitative: Evangelist (Tenor), Two Maids (Sopranos)
and Peter(Bass):Petrus aber sass draussen im Palast/
Now Peter Sat Without in the Palace

Evangelist

Now Peter sat without in the palace, and a
damsel came unto him, saying:

First Maid

Thou also wast with Jesus of Galilee.

Evangelist

But he denied before them all, saying:

Peter

I know not what thou sayest.

Evangelist

And when he was gone out into the porch,
another maid saw him and said unto them
that were there:

Second Maid

This fellow was also with Jesus of Nazareth.

Evangelist

And again he denied with an oath:

Peter

I do not know the man.

Evangelist

And after a while came unto him they that
stood by, and said to Peter:

Part 2

(No. 38b)

Choir: II/Orchestra: II

Chorus: Warlich/ *Surely*

D Major

Chorus

Surely thou also art one of them, for thy
speech betrayeth thee.

No. 46 (No. 38c)

Chorus: I

Recitative: Evangelist (Tenor) and Peter (Bass):

Da hub er an/*Then Began He*

Evangelist

Then began he to curse and swear, saying:

Peter

I know not the man.

Evangelist

And immediately the cock crew. And Peter remembered the words of Jesus, which said unto him, "Before the cock crows, thou shalt deny Me thrice." And he went out, and wept bitterly.

Und ging heraus und weinete bitterlich.

No. 47 (No. 39)

Chorus: I/Orchestra: I

Aria: Alto: Erbarme dich/*Have Mercy*

Orchestral Introduction (and Postlude): Exquisitely pained solo violin weeps and quietly wails above a throbbing, descending, pizzicato bass

Alto

Erbarme dich,
Mein Gott, um meiner Zähren willen!
Schaue hier,
Herz und Auge weint vor dir
Bitterlich.

Alto

Have mercy,
Lord, on me, regard my bitter weeping.
Look at me,
Heart and eyes both weep to Thee
Bitterly.

Action X

Scene 5

Judas' Remorse

Action XI

Scene 6

Jesus Before Pilate

No. 52 (No. 43)

Chorus: I

Recitative: Evangelist (Tenor), Pilate (Bass) and Jesus (Bass):

Sie hielten aber einen Rat/*And They Took Counsel Together*

Pilate

Bist der du Juden König?

Evangelist

And Jesus stood before the governor, and the governor asked Him, saying:

Pilate

Art Thou the King of the Jews?

Evangelist

They all said unto Him:

Jesus

Thou hast said it

Evangelist

And when He was accused of the chief priests and elders, He answered nothing. Then Pilate said unto Him,

Pilate

Hearest Thou not how many things they witness against Thee?

Evangelist

And He answered him never a word, insomuch that the governor marvelled greatly.

Evangelist

Und er antwortete ihm nicht auf ein Wort, also, dass sich auch der Landpfleger sehr wunderte.

No. 53 (No. 44)

Chorus: I, II/ Orchestra: I, II

Chorale: Befiehl du deine Wege/*Commit Thy Way to Jesus*

O Haupt voll Blut and Wunden/*O sacred Head now Wounded*
version/harmonization #3

Befiehl du deine Wege
Und was dein Herze krankt

Commit thy way to Jesus,
Thy burdens and thy cares;

Der allertreusten Pflege
Des, der den Himmel lenkt.
Der Wolken, Luft und Winden,
Gibt Wege, Lauf und Bahn
Der wird auch Wege finden,
Da dein Fuss gehen kenn.

He from them all releases,
He all thy sorrows shares,
He gives the winds their courses,
And bounds the ocean's shore,
He suffers not temptation
To rise beyond thy power.

Scene-Ending Expression: Comfort Offered To The Silent Jesus

Scene 7

Pilate and the Mob: The Choice Between
Jesus and Barabbas

No. 54

Chorus: I,II/ Orchestra: I, II

Part 1 (No. 45a)

Recitative: Evangelist (Tenor), Pilate (Bass) and Chorus:
(Chorus: I,II)

Evangelist

Now at that feast the governor was wont to
release unto the people a prisoner, whom
they would. And they had then a notable
prisoner called Barabbas. Therefore when
they were gathered together, Pilate said unto
them:

Pilate

Whom will ye that I release unto you?
Barabbas, or Jesus, which is called Christ?

Pilatus

Welchen wollt ihr unter diesen zweinen,
den ich euch soll losgeben?

Evangelist

Sie sprachen:

Evangelist

Pilatus sprach zu ihnen:

Pilatus

Was soll ich denn machen mit Jesu,
von dem gesagt wird, er sei Christus?

Evangelist

Sie sprachen alle:

Chor

Lass ihn kreuzigen!

Evangelist

But the chief priests and elders persuaded
the multitude that they should ask Barrabas
and destroy Jesus. The governor aswered
and said unto them,

Pilate

Whether of the twain will ye that I release
unto you?

Evangelist

They said:

Chorus

Barabbas!

Evangelist

Pilate said unto them:

Pilate

What shall I do then with Jesus, which is
called Christ?

Evangelist

They all said unto him:

Chorus

Let him be crucified!

No. 55 (No. 46)

Chorus: I,II/Orchestra: I,II

Chorale: Wie wunderbarlich/O Wond'rous Love

Wie wunderbarlich ist doch diese Strafe!
Der gute Hirte leidet für die Schafe,
Die Schuld bezahlt der Herre, der
Gerechte,
Für seine Knechte.

O won'drous love, that suffers this correction!
The Shepherd dying for his flock's protection,
The Master pays the debts His Servants owe
Him!
And they betray Him!

Scene-Ending Expression: Grief and Incredulity!

Scene 8

Pilate's Dilemma:
"What Evil Hath He Done?"

Action XII

Scene 9

Pilate Gives In To the Will of the Mob

No. 59

Chorus: I,II/Orchestra: I,II

Part 1 (No. 50a)

Chorus: I

Recitative: Evangelist (Tenor):

Sie schrieen aber noch/*But They Cried Out*

Evangelist

Sie schrieen aber noch noch mehr und
sprach:

Evangelist

But they cried out the more,
saying:

Part 2 (No. 50b)

Chorus: I,II/Orchestra: I,II

Chorus: Lass ihn kreuzigen/*Let Him Be Crucified*

Chor

Lass ihn kreuzigen!

Chorus

Let Him be crucified!

Part 3 (No. 50c)

Chorus: I

Recitative: Evangelist (Tenor) and Pilate (Bass):

Da aber Pilatus sahe/*When Pilate Saw*

Evangelist

Da aber, Pilatus sahe, dass er nichts
schaffete.

Evangelist

When Pilate saw that he could
prevail nothing.

sondern dass
ein viel grösser Getümmel ward, nahm er
Wasser und wusch die Hände vor dem
Volk und sprach:

but that
rather a tumult was made, he took water, and
washed his hands before the multitude,
saying,

Pilatus

Ich bin unschuldig an dem Blut dieses
Gerechten, sehet ihr zu.

Evangelist

Da antwortete das ganze Volk und sprach:

Pilate

I am innocent of the blood of this just
person: see ye to it.

Evangelist

Then answered all of the people and said:

Part 4

(No. 50d)

Chorus: I,II/Orchestra: I, II

Chorus: Sein Blut/*His Blood*

Chor

Sein Blut komme über uns und unsre
Kinder.

Chorus

His blood be on us and on our
children.

Part 5

(No. 50e)

Chorus: I

Recitative: Evangelist (Tenor) and Pilate (Bass):

Da gab er ihnen Barabbam los/

Then Released He Barabbas Unto Them

Evangelist

Da gab ihnen Barabbam los; aber Jesum
liess er geisseln und überantwortete ihn,
dass er gekreuziget würde.

Evangelist

Then released he Barabbas unto them, and
when he had scourged Jesus, he delivered
Him to be crucified.

No. 60

(No. 51)

Chorus: II/Orchestra: II

Recitative Accompanied: Alto: Erbarm es Gott!/*O Gracious God!*

Erbarm es Gott!

Hier steht der Heiland angebunden.

O Geisselung, o Schläg,

O Wunden!

Ihr Henker, haltet ein!

Erweicht euch

Der Seelen Schmerz,

Der Anblick solchen Jammers nicht?

Ach ja, ihr habt ein Herz,

Das muss der Martsäule gleich

Und noch viel härter sein,

Erbarmt euch, haltet ein!

O gracious God!

Behold the Savior standeth bound.

Now scourge they Him, and smite and

wound him!

Tormenters, stay your hands!

Are not your hearts

With pity moved

To see the anguish meekly borne?

Ah no! Your hearts are hard.

And must be like the rock itself,

Nay, more unyielding still,

Have pity! Stay your hands!

No. 61 (No. 52)

Chorus: II/Orchestra: II

Aria da Capo: Alto: Können Tränen meiner Wangen/
Be My Weeping and My Wailing

Instrumental Introduction: Powerfull, dotted rhythm/arpeggio figure in the strings is dramatic and tragic - certainly not weeping and pathetic, as the words to follow might indicate

Alto

Können Tränen meiner Wangen
Nichts erlangen,
Oh, so nehmt mein Herz hinein!
Aber lasst es bei den Fluten,
Wenn die Wunden milde bluten,
Auch die Opferschale sein.

Alto

A { Be my weeping and my wailing
Unavailing,
Still receive my willing heart.
B { When thy sufferings are completed,
When at God's right hand Thou art seated,
Let me have in Thee a part.

Scene-Ending Expression: Faith in the Face of Great Affection

Action XIII

Scene 10

Mock Coronation of Christ

No. 62

Chorus: I,II/Orchestra: I, II

Part 1 (No. 53a)

Chorus: I

Recitative: Evangelist (Tenor):

Da nehmen die Kriegsknechte/Then the Soldiers

Evangelist

Da nahmen die Kriegsknechte des
Landpflegers Jesum zu sich in das Richtaus
und sammelten über ihn die ganze Schar
und zogen ihn aus und legeten ihm einen
Purpurmantel an und flochten ein Rohr in
sein rechte Hand und beugeten die Knie vor
ihn und spotteten ihn und sprachen:

Evangelist

Then the soldiers of the governor took Jesus
into the common hall, and gathered unto
Him the whole band of soldiers, and stripped
Him, and put on Him a scarlet robe, and
when they had platted a crown of thorns,
they put it upon His head, and a reed in His
right hand, and they bowed the knee before
Him, and mocked Him, and said:

Part 2 (No. 53b)

Chorus: I,II/Orchestra: I, II

Chorus: Gegrüsset seist du, Judenkönig/*Hail, King of the Jews*

Chor

Gegrüsset seist du, Judenkönig!

Chorus

Hail, King of the Jews!

Part 3 (No. 53c)

Chorus: I

Recitative: Evangelist (Tenor):

Und speieten ihn/*And They Spit Upon Him*

Chor

Und speieten ihn an und nahmen das
Rohr und schlugen damit sein Haupt.

Chorus

And they spit upon him, and took the reed,
and smote Him on the head.

No. 63 (No. 54)

Chorus: I,II/Orchestra: I, II

Chorale: O Haupt voll Blut and Wunden/
O Sacred Head Sore Wounded

O Haupt voll Blut and Wunden/*O Sacred Head Now Wounded*

version/harmonization #4

Chor

O Haupt voll Blut und Wunden,
Voll Schmerz und voller Hohn,
O Haupt, zu Spott gebunden
Mit einer Dornenkron,
O Haupt, sonst schön gezieret
Mit höchster Ehr und Zier,
Jetzt aber hoch schimpfieret,
Gegrüsset seist du mir!
Du edles Angesichte,
Vor dem sonst schrickt und scheut
Das grosse Weltgerichte,
Wie bist du so bespeit;
Wie bist du so erbleichet!
Wer hat dein Augenlicht,
Dem sonst kein Licht nicht gleichet,
So schändlich zugrucht'?

Chorus

O sacred head sore wounded,
Defiled and put to scorn!
O Kingly Head surrounded
With mocking crown of thorn!
What sorrow mars Thy grandeur?
Can death Thy bloom deflower?
O countenance whose splendour
The hosts in heaven adore.
Thy beauty long desired,
Hath vanished from our sight.
Thy power is all expired,
And quenched the Light of Light.
Ah me! For whom Thou diest,
Hide not so far Thy grace;
Show me, o Love most highest,
The brightness of Thy face.

Scene Ending Expression: Adoration of Jesus

Scene 11

Via Dolorosa: Simon of Cyrene

Action XIV **Scene 12**

Golgatha

No. 67Part 4 (No. 58d)

Chorus: I,II/Orchestra: I, II

Chorus: Andern hat er geholfen/*He Saved Others***Chor**

Andern hat er geholfen und kann sich
nicht helfen. Ist er der König Israels, so
steige er nun vom Kreuz, so wollen wir
ihm glauben. Er hat Gott vertrauet; der
erlöse ihn nun, lustet's ihn; denn er hat
gesagt: Ich bin Gottes Sohn.

Chorus

He saved others, Himself He cannot save.
If He be King of Israel, let Him now come
down from the cross, and we will believe
Him; He trusted in God, let Him deliver
Him now, if He will have Him, for He hath
said, I am the Son of God.

Action XV **Scene 13**

The Death of Jesus

No. 71Part 1 (No. 61a)

Chorus: I

Recitative: Evangelist (Tenor) and Jesus (Bass):

Und von der sechsten Stunde/*Now From the Sixth Hour***Evangelist**

Und von der sechsten Stunde an ward eine
Finsternis über das ganze Land, bis zu der
neunten Stunde. Und um die neunte
Stunde schrie Jesus laut und sprach

Jesus

Eli, Eli, lama asabthani?

Evangelist

Das ist: Mein Gott, mein Gott, warum hast
du mich verlassen?

Evangelist

Now from the sixth hour there was
darkness over all the land until the ninth
hour. And about the ninth hour, Jesus
cried with a loud voice, saying:

Jesus

Eli, Eli, lama sabachthani?

Evangelist

That is to say, "My God, My God, why
hast Thou forsaken Me?"

Part 5 (No. 61e)

Chorus: I

Recitative: Evangelist (Tenor):

Aber Jesus schrie/Jesus, When He Had Cried

Evangelist

Jesus, when he had cried again with a loud voice, yielded up the ghost.

No. 72 (No. 62)

Chorus: I,II/Orchestra: I, II

Chorale: Wenn ich einmal soll scheiden/

Be Near Me, Lord, When Dying

O Haupt voll Blut and Wunden/*O Sacred Head Now Wounded*
version/harmonization #5

Wenn ich einmal soll scheiden,
So scheide nicht von mir,
Wenn ich den Tod soll leiden,
So tritt du dann herfür!
Wenn mir am allerbängsten
Wird um das Herze sein,
So reiss mich aus den Ängsten
Kraft deiner Angst und Pein!

Be near me, Lord, when dying,
O part not Thou from me!
And to my succour flying,
Come, Lord, and set me free!
And when my heart must languish
In death's last awful throe,
Release me from mine anguish,
By Thine own pain and woe.

| | |
|-------------------|-----------------|
| Action XVI | Scene 14 |
|-------------------|-----------------|

Earthquake and Revelation

No. 73

Part 1 (No. 63a)

Chorus: I

Recitative: Evangelist (Tenor):Und sie da/*And Behold*

Evangelist

Und siehe da der Vorhang im Tempel zerriss
in zwei Stück von oben an bis unten aus.
Und die Erde erbebete, und die Felsen
zerrissen, und die Gräber taten sich auf, und
stunden auf viel Leiber der Heiligen, die da
schliefen.

Evangelist

And behold, the veil of the temple was
rent in twain, from the top unto the
bottom, and the earth did quake, and the
rocks rent. And the graves were opened,
and there arose many bodies of the saints
which had slept.

Evangelist cont.

Now when the centurion, and they that were with him, watching Jesus, saw the earthquake, and those things that were done, they feared greatly, saying,

Chorus

Truly this was the Son of God.

Evangelist

When the even was come, there came a rich man of Arimathea, named Joseph, who also himself was Jesus' disciple: He went to Pilate, and begged the body of Jesus. Then Pilate commanded the body to be delivered.

No. 75 (No. 65)

Chorus: I/Orchestra: I

Aria: Bass: Mache dich/*Make Thee*

Instrumental Introduction: Scored for strings, with the violin parts doubled by Oboi DA Caccia; lends this music a poignant sweetness tinged with sadness

Mach dich, mein Herze rein,
Ich will Jesum selbst begraben.

Make thee clean, my heart, from sin;
I would my Lord inter.

Denn er soll nunmehr in mir
Für und für
Seine süsse Ruhe haben.
Welt, geh aus, lass Jesum ein!

May He find rest in me,
Ever in eternity,
His sweet repose be here.
World, depart; let Jesus in!

Scene-Ending Expression:

The Descent from the Cross and a Plea for Purity

Action XVII**Scene 15**

The Entombment of Christ

No. 76Part 1 (No. 66a)

Chorus: I

Recitative: Evangelist (Tenor):

Und Joseph nahm den Leib/*And When Joseph Had Taken the Body***Evangelist**

And when Joseph had taken the body, he wrapped it in a clean linen cloth, and laid it in his own new tomb, which he had hewn out in the rock; and he rolled a great stone to the door of the sepulchre and departed.

Now the next day that followed the day of the preparation, the chief priests and Pharisees came together unto Pilate, saying:

Part 2 (No. 66b)

Chorus: I, II/Orchestra I, II

Chorus: Herr, wir haben gedacht/*Sir, We Remember***Chorus**

Sir, we remember that that deceiver said, while He was yet alive, "After three days I will rise again." Therefore command the grave to be made sure, until the third day, lest His disciples come by night and steal Him away, and say unto the people, "He is risen from the dead," so the last error shall be worse than the first.

Part 3 (No. 66c)

Chorus: I

Recitative: Evangelist (Tenor) and Pilate (Bass):

Pilatus sprach zu ihnen:/*Pilate Said Unto Them:***Evangelist**

Pilate said unto them,

Pilate

Ye have a watch, go your way, make it as sure as you can

Evangelist

So they went, and made the sepulchre sure, sealing the stone, and setting a watch.

No. 77 (No. 67)

Chorus: I, II/Orchestra: I, II

Recitative (Arioso) with Chorus:

(Chorus I:) Soprano, Alto, Tenor, Bass and (Chorus II:) Chorus

Nun ist der Herr zur Ruh gebracht/

And Now the Lord To Rest Is Laid

In the manner of an opera finale; each of the four soloists delivers an Arioso line reflecting on the meaning of the passion. Each is accompanied by the same Halo of strings that accompanied Jesus' Recitatives, the meaning of this being clear: Every person (soloist) (relieved of their burden of sin by Jesus) who accepts Jesus receives the gift of His Sanctity and Purity.

Chorus II intersperses the soloists' lines with the refrain, "Mein Jesu, gute Nacht," a singularly moving (and operatic!) way to bring the passion to its near-conclusion.

Bass

Nun ist der Herr zur Ruh gebracht.

Chor

Mein Jesu, gute Nacht!

Tenor

Die Muhe ist aus, die unsre Sunden ihm gemacht.

Chor

Mein Jesu, gute Nacht!

Alt

O selige Gebeine,
Seht, wie ich euch mit BuB und Reu
beweine, daB euch mein Fall in solche
Not gebracht!

Chor

Mein Jesu, gute Nacht!

Sopran

Habt lebenslang
Vor euer Leiden tausend Dank,
DaB ihr mein Seelenheil so wert geacht'.

Chor

Mein Jesu, gute Nacht!

Bass

And now the Lord to rest is laid.

Chorus

Lord Jesus, fare Thee well!

Tenor

His task is o'er; for all our sins He hath atoned.

Chorus

Lord Jesus, fare Thee well!

Alto

O weary, broken Body!
See, with repentant tears we would bedew it,
Which our offence to such a death has
brought.

Chorus

Lord Jesus, fare Thee well!

Soprano

While life shall last,
O let Thy suffering claim our love,
Since Thou for man salvation sure hast
wrought.

Chorus

Lord Jesus, fare Thee well!

No. 78

(No. 68)

Chorus: I, II/Orchestra: I, II

Chorus: Wir setzen uns mit Tränen nieder/
In Tears of Grief, Dear Lord, We Leave Thee

Instrumental Introduction: Throbbing, dramatic and powerful,
restoring as it does, the throbbing,
thrumming, funereal mood of No. 1

Wir setzen uns mit Tränen nieder
Und rufen dir im Grabe zu:
Ruhe sanfte, sanfte ruh!
Ruht, ihr ausgesognen Glieder!
Euer Grab und Leichenstein
Soll dem ängstlichen Gewissen
Ein bequemes Ruhekissen
Und der Seelen Ruhstatt sein.
Höchst vergnügt schlummen da die
Augen ein.

A { In tears of grief, dear Lord, we leave Thee.
Hearts cry to Thee, o Savior dear.
Lie Thou softly, softly here.
B { Rest Thy worn and bruised body,
At Thy grave, o Jesus blest,
May the sinner, worn with weeping,
Comfort find in Thy dear keeping,
And the weary soul find rest.
Sleep in peace, sleep Thou in the
Father's breast.

Instrumental Introduction Reprised

A' { Lines 1-3

Lectures Twenty-Nine through Thirty-Two

Bach Transcendent—The Goldberg Variations

Scope:

As a theme and variations set, Bach's *Goldberg Variations* towers above every other work of this genre; certainly the eighteenth century produced nothing like it. So carefully and symmetrically constructed are the Variations, and so filled with numerical concepts, that they have stimulated a great body of discourse and analysis that ranges from the sober to the bizarre. While its origins are unusual (the Variations were written for a nobleman to be played during bouts of insomnia by his harpsichordist), it is like other Baroque variations in being built upon a ground bass, here cast in the form of a sarabande, a stately Spanish dance in triple meter. Bach returns to the sarabande form to end each of the two main parts of the Goldberg Variations, forming two suites. The work contains 32 movements, of which the first and last are the same: an "Aria" which sets forth the sarabande theme in the bassline. The remaining thirty variations are all built upon the same ground bass or its harmonies. They divide at Variation 15, which ends the first half, after which the second half begins with a French overture. The variations display the full range of Baroque compositional techniques and forms, including dance, canon, fugue, invention, toccata, overture, and quodlibet.

Bach organized the variations into "trinities" consisting of: 1) a character piece (such as a dance, being music for the body), 2) a toccata (a piece to display technique, thus music for the fingers), and 3) a canon (progressing from the unison up to the ninth, thus being music for the brain). These marvelous canons form the heart and soul of the Goldberg Variations. They are all canons for two voices, in strict imitation, and all are elaborated over a third voice, the thematic ground bass, except for the Canon at the Ninth, which is for the two canonic voices alone. Some of the canons are mirrors, in which the follower voice does the opposite of the leader. Most of the variations are in a major key, but those in minor keys are placed at crucial points in the cycle, and they are deeply affecting and profound.

Outline

I. Introduction.

- A. The Goldberg Variations have stimulated a diverse body of discourse and analysis that ranges from the sober to the bizarre.
- B. How does (how can) a piece of music that is a series of 32 miniatures—a theme and da capo with 30 variations—generate such an extraordinary wealth of expressive power, display so much unity, and project so much drama?
- C. Our approach to the Goldberg Variations (with explanations to follow).
 1. The Goldberg Variations is a variations-form work.
 2. Typical of the Baroque, the variations procedure is cyclical, and it is built on a bassline which, with its attendant harmonies, becomes the thematic basis of the work.
 3. The Goldbergs function as a series of concentric cycles:
 - a. Micro-cycle: the phrases of each variation.
 - b. Miniature cycle: each variation.
 - c. Midi-cycle: groups of three variations (10 such groups).
 - d. Macro-cycles: two groups of 15 variations.
 - e. Universal cycle: the entire 32 section work.
 4. This piece is a musical fractal; the small equals the large, as every level resonates, concentrically, with the same cyclical nature.

II. Baroque Variations Procedure goes by several names: Ground Bass (English), Passacaglia (Italian), and Chaconne (French) or Ciaconna (Italian).

- A. The Theme is the bassline and/or the harmonies built upon that bassline.
- B. The process is cyclic: the bassline is repeated, cyclically, as the upper voice or voices change.
- C. Musical Examples.
 1. Purcell, Dido and Aeneas, "Dido's Lament" (1689)
 - a. The lament is an operatic/vocal composition.

- b. The instrumental bassline is heard 11 times under the voice. It is a descending chromatic line, which has long been symbolic of death. The initial appearance of the ground bass in isolation is typical in this genre, and gives listeners a chance to identify and focus on the line.
- 2. Vivaldi, Variations on “La Folia,” Trio Sonata Op. 1, No. 12 (1705).
 - a. This is an instrumental work for two violins, ‘cello and harpsichord.
 - b. Of 16 variations (cycles) total, we hear the first six. However, Vivaldi does not develop the work as a whole, so after a few variations, we begin to tire of them. Each variation is a miniature with no sense of further growth.
- 3. Bach, Partita in D Minor for Violin, Chaconne, BWV 1004 (1720).
 - a. Bach writes a monumental Chaconne based on a seemingly insubstantial four-measure-long ground bass.
 - b. The ground bass is heard 64 times in succession.

[Beginning of Lecture Thirty]

III. Gestation of the Goldberg Variations.

- A. Not commissioned by church or state, the Variations were written for a nobleman, who rewarded Bach with a golden goblet filled with a hundred Louis d’Or (worth \$200,000 in modern U.S. money).
- B. They were most likely commissioned by Count Kaiserling, an insomniac, who employed a harpsichordist named Theophilus Goldberg, whose duties included playing for the Count when he could not sleep.
- C. The variations display an encyclopedic use of Baroque keyboard types and compositional techniques, including dances, canons, toccatas, invention, fugue, French Overture (No. 16), and Quodlibet (No. 30).
- D. Despite their extravagant surface diversity, the Goldberg Variations exemplify the Baroque’s (and Bach’s) obsession with unity, order, and control.

IV. Theme.

- A. Sarabande—triple meter, stately in mood, only moderately ornamented, and square and symmetrical in phrase structure.
- B. The Goldberg Variations are an immense passacaglia/ground bass/chaconne, as the theme is not the Sarabande melody but the bassline, harmonies, and phrase structure beneath it.
- C. Micro-cycles within the theme:
 - 1. ||: a :||: b :|| Each section includes the repetition of its phrases.
 - 2. ||: 4 + 4 :|| ||: 4 + 4 :|| The sections have cyclic and even phrase structure, which can be further divided as:
||: 2+2+2+2 :|| ||: 2+2+2+2 :||
 - 3. Note the descending nature of the bassline in each four-measure phrase.
 - 4. There is a key area established in each four measure phrase: first G Major, then D Major, then E minor, then finally G Major again.

V. Larger Cycles.

- A. The Miniature Level Cycle is 32 individual movements, each with the same bassline and implied harmonies, and the same phrase structure.
- B. The Mid Level Cycle consists of Trinities (groups of three variations), each Trinity from 2 through 9 consisting of:
 - 1. A character piece, such as a folk dance; music for the body.
 - 2. A Toccata, or fantasy; music for the fingers.
 - 3. A Canon, strictly written; music for the brain.
 - 4. Trinities 1 and 10 are different, and they balance each other like bookends.
- C. The Macro Level Cycle divides the work into two large parts, the Theme + Variations 1–15, and Variations 16–30 + Theme da capo.
 - 1. Variation 15 provides a conclusion to the first part. Variation 16, then, initiates the second half of the work.
 - 2. Variation 16 is in fact a French Overture.

VI. Canons: The Third Part of Each Trinity.

- A. The canons (variations 3, 6, 9, 12, 15, 18, 21, 24, and 27) are the soul of the Goldberg Variations. We must hear the difference between these pieces and the character pieces and toccatas.

- B. Each canon represents an intervallic expansion, from canon at the unison through canon at the ninth. Example of canon at the unison or at the octave: “Row, row, row your boat.” The follower voice begins on the same note as the leader. In canon at the second, the follower begins two notes away; in canon at the third, the follower begins a third away, and so on, getting farther away with each canon.
- C. With the exception of the last canon (canon at the ninth) all the canons are in three voices, with the canon itself in the upper two voices and the ground bass in the bassline.

[Beginning of Lecture Thirty-One]

- E. The Canons, in order of appearance.
 1. Variation 3: Canon at the Unison.
 2. Variation 6: Canon at the Second.
 3. Variation 9: Canon at the Third.
 4. Variation 12: Canon at the Fourth. This is a mirror canon (canon in melodic inversion), so that where the leader voice goes up, the follower goes down, and vice versa.
 5. Variation 15: Canon at the Fifth. Another mirror canon, it concludes the first half of the work. It is the first instance of minor (g minor) in the work.
 6. Variation 18: Canon at the Sixth.
 7. Variation 21: Canon at the Seventh. Like canon at the fifth (No. 15), this one is in g minor. Bach exploits the dissonance of the seventh.
 8. Variation 24: Canon at the Octave. Bach celebrates the attainment of the octave in a vigorous and dancelike movement.
 9. Variation 27: Canon at the Ninth. This canon is for the two canonic voices only, without bass. It is rapid and toccata-like, and keeps the momentum of the variations going right to the end.

VII. Character Pieces (Dances): the First Part of Each Trinity.

- A. The “Theme (Sarabande, in the bass part) is itself a character piece.
- B. The character pieces, variations 4, 7, 10, 13, 16, 19, 22, and 25 are melodically conceived.
- C. When linked together, the character pieces create two miniature dance suites, each ending with a complex, ornamented Sarabande that recalls the Theme.
 1. “Suite” 1: Variation 1(Invention), variation 4 (Laendler), Variation 7 (Loure), Variation 10 (Fughetta), Variation 13 (Sarabande).
 2. “Suite” 2: Variation 16 (French Overture), Variation 19 (Courante), Variation 22 (March), Variation 25 (Sarabande).

[Beginning of Lecture Thirty-Two]

VIII. Toccatas: the Second Part of Each Trinity.

- A. The toccatas are brilliant, virtuosic movements that effect the transition, within each trinity, from dance (character pieces) to voice process pieces (canons).
- B. The toccatas are primarily harmonically conceived, and they are written to be played on two harpsichord manuals (keyboards).

IX. Variations 28–30.

- A. Trinity patterns do not apply to Variations 1–3 and 28–30.
- B. Variations 1–3 are “becoming” pieces, that are moving towards the oneness of the first canon, the canon at the unison.
- C. Variations 28–29 continue the rhythmic momentum begun following the “Crown of Thorns” Sarabande (Variation 25), until the Quodlibet in Variation 30 is reached.
- D. Variation 30: Quodlibet (a medley of popular tunes, a pastime in which the Bach family always indulged at family gatherings).

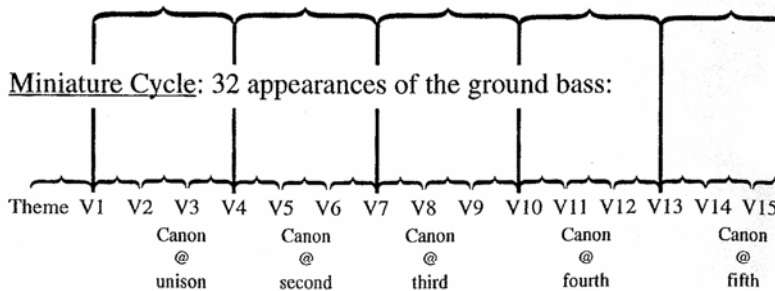
- X. The Da Capo evokes the memory of all the previous variations, although the repeated music is unchanged. The lifecycle of the work, the most macro of all the cycles, is completed with the Da Capo.

Universal Cycle ("Life Cycle"): One huge phrase as defined by the Theme and its Reprise (da Capo):

Maxi Cycle: Two groups of 16: Theme and Variations 1-15, Variations 16-30 and da Capo

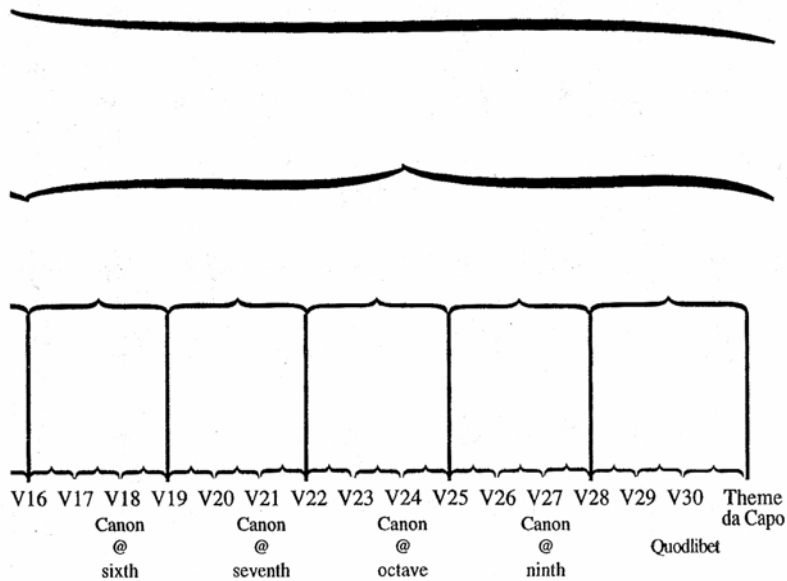
Midi Cycle: The Ten Trinities:

Miniature Cycle: 32 appearances of the ground bass:



Micro Cycle: Four phrases within each of the 32 appearances of the ground bass

Despite the fact that the Goldberg Variations consists, "on paper", of 32 discrete, self-standing miniature movements (Theme, Theme da capo and 30 Variations), we do not perceive the work as 32 discrete movements. Rather, we perceive a series of concentric cycles of variations which create, on both the smallest and largest scales, a series of perceivable departures and returns, larger and smaller groupings of variations within other groupings, larger and smaller "movements" within other movements. It is entirely miraculous.



WORDSCORE GUIDE™: J.S. Bach
"The Goldberg Variations", BWV 988, (1742)

Large-Scale Formal Structure

Theme: "Aria" (Sarabande)

| | | | |
|---------------|--|---|---|
| Trinity: 1 | Variation 1 Character Piece: Two Part Invention "Melodic" | Variation 2 "Trio Sonata" "Melodic" | Variation 3 Canon @ unison "Melodic" |
| Trinity: 2 | Variation 4 Character Piece: Dance/Ländler "Melodic" | Variation 5 Toccata "Harmonic" | Variation 6 Canon @ second "Melodic" |
| Trinity: 3 | Variation 7 Character Piece: Dance/Loure "Melodic" | Variation 8 Toccata "Harmonic" | Variation 9 Canon @ third "Melodic" |
| Trinity: 4 | Variation 10 Character Piece: Fughetta/Dance "Melodic" | Variation 11 Toccata "Harmonic" | Variation 12 Canon @ fourth "Melodic" |
| Trinity: 5 | Variation 13 Character Piece: Dance/Sarabande "Melodic" | Variation 14 Toccata "Harmonic" | Variation 15 Canon @ fifth "Melodic" |

| | | | |
|----------------|---|---------------------------------------|--|
| Trinity: 6 | Variation 16 Character Piece: French Overture "Melodic" | Variation 17 Toccata "Harmonic" | Variation 18 Canon @ sixth "Melodic" |
| Trinity: 7 | Variation 19 Character Piece: Dance/Courante "Melodic" | Variation 20 Toccata "Harmonic" | Variation 21 Canon @ seventh "Melodic" |
| Trinity: 8 | Variation 22 Character Piece: March/Processional "Melodic" | Variation 23 Toccata "Harmonic" | Variation 24 Canon @ octave "Melodic" |
| Trinity: 9 | Variation 25 Character Piece: Dance/Sarabande "Melodic" | Variation 26 Toccata "Harmonic" | Variation 27 Canon @ ninth "Melodic" |
| Trinity: 10 | Variation 28 Toccata "Harmonic" | Variation 29 Toccata "Harmonic" | Variation 30 Quodlibet "Melodic" |

Theme: Aria da capo

Variations divide into: 3 x 10
2 x 15

The image displays a page of musical notation for a piano piece, consisting of seven systems of grand staves (treble and bass clefs joined by a brace). The music is written in 3/4 time and D major (indicated by one sharp, F#). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' and 'p'. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and some complex passages with triplets and slurs. The notation is clean and professional, typical of a published musical score.

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The Goldberg Variations (Clavierübung IV), BWV 988
(1742; Aria composed ca. 1725 ^(?))

Aria (Theme)

This exquisite and radiant theme, which first appeared in Bach's notebook for Anna Magdalena ca. 1725-1726, may have been copied from a French source. It strikes a perfect balance between clarity of structure, physicality (Dance), lyricism (Song), and spiritual depth:

- Sarabande: A stately dance of Spanish or Oriental origin in 3/4 time
- Binary Dance Form: Utterly symmetrical version of Baroque Dance form:

32 measures
16 + 16
8 + 8 8 + 8
4 + 4 4 + 4 4 + 4 4 + 4
2+2 2+2 2+2 2+2 2+2 2+2 2+2 2+2

- Ornamentation: Diaphanous and delicate ornamentation in the French style imbues the theme with a grace and delicacy that softens profoundly its hard edge of structural symmetry

"[The Theme] is profoundly Bachian in its fusion of physical with spiritual grace..."

Wilfrid Mellers

Theme, continued: Passacaglia / Chaconne / Ground Bass

Despite its elegance and beauty, the "Aria" melody is not, itself, the "Theme" of this work. The "Goldberg Variations" are not melodic variations in the tradition of Mozart and Haydn; rather, they comprise an immense Passacaglia (or in French: Chaconne, in English: Ground Bass).

Passacaglia / Chaconne / Ground Bass

A work in which the bassline and / or harmonic framework built on that bassline is repeated over and over (with only minor alterations, if any at all), while the upper voices change constantly. It is a work based, then, on an underlying structure (harmonic framework) rather than a surface feature (melody).

The basic bassline / harmonic framework for the Aria and 30 variations is as follows:

6 root or 6[#] 6 root or 6[#] I (tonic) (G Major)

6 # 6 6 # V (dominant) (D Major)

6 6 # 6 root or # VI (relative minor) (e minor)

6 6 root or V I (tonic) (G Major)

There is a certain marvelous irony here, in that, in actuality, the Aria / Sarabande is but another variation, a sort of "ur-variation," a beautiful and highly embellished dance tune built atop the true theme of the piece

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Variations 1-3: Trinity No. 1

Variation 1



Variation 2



Variation 3
Canon @ unison



Type: Two-Part invention (two voices)
Key: G Major
Number of keyboard manuals indicated: one

Notes:

- The bassline is clearly and unambiguously expressed on downbeats
- Overall, the second half of the variation mirrors the first half

Type: "Trio Sonata" (two actively imitative voices heard over a walking bass)
Key: G Major
Number of keyboard manuals indicated: one

Notes:

- The bassline still appears on downbeats, imbuing both Variations 1 and 2 with a simple, "opening up" -type feel
- The imitation intensifies and is compressed (stretto) during the second half

Type: Canon @ unison (three voices, canon in upper two voices plus bassline)
Key: G Major
Number of keyboard manuals indicated: one

Notes:

- By notating the variation in 12/8 and not 6/8, Bach halves the number of measures from 32 to 16
- This variation, due to the complexity of the canon and the bassline, does away with the metric squareness of Variations 1 and 2, and is long-phrased and sinuous in sound

Variations 4-6: Trinity No. 2

Variation 4



Variation 5



Variation 6
Canon @ second



Type: Dance (Ländler) (four voices)

Key: G Major

Number of keyboard manuals indicated: one

Notes:

- Despite the polyphonic complexity of the fugue-type voice entries, this variation has a heavy, rustic character due to the emphasis on the downbeats and its metric simplicity
- The leaping, jumping melodic material creates a strong contrast with the sinuous, step-wise melodic material of the preceding canon

Type: Toccata (two voices)

Key: G Major

Number of keyboard manuals indicated: one or two

Notes:

- The most brilliant and virtuosic of the variations so far
- The leaping, left-hand tenths of the first half are mirrored and embellished in the right hand in the second half

Type: Canon @ second

(three voices, canon in upper two plus bassline)

Key: G Major

Number of keyboard manuals indicated: one

Notes:

- Smooth contoured like the canon at the unison (Variation 3), this canon nevertheless is energized due to the preceding variation
- The bassline accompaniment embeds the Ground Bass to the point of near invisibility
- A canon at the second lends itself to dissonant suspensions, which Bach fully exploits
- There is a greater degree of chromaticism than heard to now

Variations 7-9: Trinity No. 3

Variation 7

Musical notation for Variation 7, featuring a Roulade section. The notation is in 6/8 time, key of D major. It consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The Roulade section is marked with a bracket and the word "Roulade" above the first measure of the second system.

Variation 8

Musical notation for Variation 8. The notation is in 3/4 time, key of D major. It consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The notation features a complex, rhythmic pattern in the right hand, with many beamed sixteenth and thirty-second notes.

Variation 9
Canon @ third

Musical notation for Variation 9, Canon @ third. The notation is in 6/8 time, key of D major. It consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The notation features a complex, rhythmic pattern in the right hand, with many beamed sixteenth and thirty-second notes.

Type: Dance (Loure) (two voices)

Key: G Major

Number of keyboard manuals indicated: one or two

Notes:

- Once again (and a pattern is emerging !), a relatively non-metric, atmospheric canon in which the Ground Bass is not apparent is followed by a metric, earthy dance in which the Ground Bass is very apparent
- Gentle roulades soften the 6/8 meter and imbue this dance with an almost courtly elegance

Type: Toccata (two voices)

Key: G Major

Number of keyboard manuals indicated: two

Notes:

- Like the first toccata (Variation 5), this one is brilliant and virtuosic
- This is essentially a harmonic extrapolation of the theme, with just enough passing / scalar motion present to imbue it with some variety of contour
- Note the roulade-like flourishes that conclude each of the two large sections (at measures 16 and 32)

Type: Canon @ third

(three voices, canon in upper two voices plus bassline)

Key: G Major

Number of keyboard manuals indicated: one

Notes:

- As in Canon at unison (Variation 3), the harmonic underpinning is here compressed, creating large phrases of 8, rather than 16, measures
- Again, this ethereal canon de-emphasizes meter (the physical body) and emphasizes long, lyric phrases (the voice/spirit)
- As a Canon at a third, this music naturally features "consonant" intervals of thirds and sixths, creating a radiant and euphonous sensibility

Variations 10-12: Trinity No. 4

Variation 10

Musical notation for Variation 10, featuring piano accompaniment in G major and 3/4 time. The notation is presented in two systems, each with a grand staff (treble and bass clef). The first system shows the right hand with a whole rest and the left hand with a half note G and a quarter note A. The second system shows the right hand with a half note B and a quarter note C, and the left hand with a half note D and a quarter note E. The third system shows the right hand with a half note F# and a quarter note G, and the left hand with a half note A and a quarter note B. The fourth system shows the right hand with a half note A and a quarter note B, and the left hand with a half note C and a quarter note D. The fifth system shows the right hand with a half note B and a quarter note C, and the left hand with a half note D and a quarter note E. The sixth system shows the right hand with a half note C and a quarter note D, and the left hand with a half note E and a quarter note F#.

Variation 11

Musical notation for Variation 11, featuring piano accompaniment in G major and 3/4 time. The notation is presented in two systems, each with a grand staff (treble and bass clef). The first system shows the right hand with a half note G and a quarter note A, and the left hand with a half note B and a quarter note C. The second system shows the right hand with a half note A and a quarter note B, and the left hand with a half note C and a quarter note D. The third system shows the right hand with a half note B and a quarter note C, and the left hand with a half note D and a quarter note E. The fourth system shows the right hand with a half note C and a quarter note D, and the left hand with a half note E and a quarter note F#.

Variation 12
Canon @ fourth

Musical notation for Variation 12, Canon @ fourth, featuring piano accompaniment in G major and 3/4 time. The notation is presented in two systems, each with a grand staff (treble and bass clef). The first system shows the right hand with a half note G and a quarter note A, and the left hand with a half note B and a quarter note C. The second system shows the right hand with a half note A and a quarter note B, and the left hand with a half note C and a quarter note D. The third system shows the right hand with a half note B and a quarter note C, and the left hand with a half note D and a quarter note E. The fourth system shows the right hand with a half note C and a quarter note D, and the left hand with a half note E and a quarter note F#.

Type: Fughetta/Dance (three voices)

Key: G Major

Number of keyboard manuals indicated: one

Notes:

- Despite the complexity of fugal polyphony, this strongly accented, highly metrical variation maintains the physical, dance-like (almost march-like) feel of the first variation of each "Trinity"
- Each half of the variation features four subject entries, each four measures long:

II: G D G A :II: F# B C# D :II (starting pitches; tonal answers allow for key shifts)

Type: Toccata (two voices)

Key: G Major

Number of keyboard manuals indicated: two

Notes:

- This Toccata features rapidly crossing scales, in contrast to the arpeggios of the last Toccata (Variation 8)
- This triplet dominated, step-wise music creates a smooth, legato effect in powerful contrast with the previous, foot-stomping Fugue (Variation 11) and the equally foot-stomping canon to come (Variation 12)

Type: Canon in inversion @ fourth

(three voices, canon in upper two voices plus bassline)

Key: G Major

Number of keyboard manuals indicated: No indication is given

Notes: - This Canon (at a fourth - the first non-prime number and the first square number) is different from the first three canons in important ways:

- The Ground Bass is completely clear, falling on successive downbeats
- The canon is vigorous, dancelike, not sublime, lyric and spiritual like earlier canons
- It is a mirror canon - the following voice answer in mirror image! Contrary motion! Creating movements of virtual bi-tonality (measure 27, for example!)

Variations 13-15: Trinity No. 5 Culmination and conclusion of the first half of the piece

Variation 13



Variation 14



Variation 15
Canon @ fifth



Type: Arioso/Sarabande (three voices)

Key: G Major

Number of keyboard manuals indicated: two

Notes:

- This celestial and atmospheric variation, though closer to the opening sarabande than any of the previous variations, nevertheless is less dancelike and more lyric due to the extraordinary ornamentation- stepwise and vocal- contained therein
- The melody seems to literally float above the Ground Bass
- Most notable are the incredible, minor tinged cadences at measures 16 and 32.

"In the final bar, the weeping 16th notes and the touch of minor in the chromaticized cadence evoke a tearful lament. Bliss is inseparable...from pain." - Wilfrid Mellers

Type: Toccata (two voices)

Key: G Major

Number of keyboard manuals indicated: two

Notes:

- This brilliant, etched, harmony/arpeggio dominated toccata blows away the clouds and mystery of Variation 13
- Like previous toccatas, the second half generally mirrors the first half
- Extraordinary number of texture changes - every four measures, something new happens, creating a kaleidoscope effect

Type: Canon in inversion @ fifth

(three voices, canon in the upper two voices plus bassline)

Key: g minor

Number of keyboard manuals indicated: one

Notes:

- Melodically, this canon is built on the "weeping 16th notes" of the minor tinged cadences in Variation 13!
- The move to the relative minor has a profound effect on the overall structure of the variations, clearly (and with infinite melancholy) bringing the first half of the piece to its conclusion
- The arrival to the fifth- the most primal of all melodic intervals-imbues this canon with a like harmonic and philosophical importance
- The bare, unharmonized open fifth of the final cadence creates a temporary and impermanent conclusion

Variations 16-18: Trinity No. 6

Variation 16



Variation 17



Variation 18
Canon @ sixth



Type: French Overture (three voices)

Key: G Major

Number of keyboard manuals indicated: one

Notes:

- Back to Earth for the second half of the piece, we begin again in the world of the court, formal and ceremonial
- After the sublime and dark mood of Variation 15, there is more than a little irony in Variation 16, with its pomposity and forced grandiosity
- Like any French overture, the first part here is characterized by dotted rhythms and sweeping scales and the second half by a brisk, fugal dance in 3/8

Type: Toccata (two voices)

Key: G Major

Number of keyboard manuals indicated: two

Notes:

- Though this toccata is more than slightly related to Variation 8, its two-handed movement in parallel motion imbues it with a sort of lightness generally new to the piece

Type: Canon @ sixth

(three voices, canon in upper two voices with bassline)

Key: G Major

Number of keyboard manuals indicated: one

Notes:

- A suspension-filled canon in an academic style, filled nevertheless with extraordinary lightness and grace

Variations 19-21: Trinity No. 7

Variation 19



Variation 20



Variation 21
Canon @ seventh



Type: Dance (Courante) (three voices)

Key: G Major

Number of keyboard manuals indicated: one

Notes:

- The most rudimentary presentation of the Ground Bass thus far
- The lightness and grace of this dance echo that of the preceding canon
- Since the pomp and vainglory of the French Overture, the variations have displayed a marvelous elegance and transparency

Type: Toccata (two voices)

Key: G Major

Number of keyboard manuals indicated: two

Notes:

- Once again the heights of virtuosity are plumbed in a brilliant toccata
- Like the toccata of Variation 14, this one displays a dizzying number of different textures in what is otherwise an arpeggio dominated harmonic display of the basic harmonic structure

Type: Canon @ seventh

(three voices, canon in upper two voices with bassline)

Key: g minor

Number of keyboard manuals indicated: no indication

Notes:

- The problematic and complex number "7" is echoed with a complex, minor-mode canon, brooding and dark in mood
- This is only the second appearance of the tonic minor in the set

(* "The Flood" occurs in the seventh chapter of Genesis, "Three Score Years and Ten" completes a life cycle)

Variations 22-24: Trinity No. 8

Variation 22

Alla Breve (in cut time or 2)



Variation 23



Variation 24

Canon @ octave



Type: March/Processional (four voices)

Key: G Major

Number of keyboard manuals indicated: one

Notes:

- In its treatment of both the Ground Bass and imitation, the most rudimentary and academic variation thus far
- The downbeat regularity of the Ground Bass is countered by the offbeat/syncopated nature of the upper voices

Type: Toccata (essentially two voices but thickening at the end, to four)

Key: G Major

Number of keyboard manuals indicated: two

Notes:

- The most "sensually tempestuous" of the toccatas thus far
- Like other toccatas this one displays a variety of textures
- Unlike other toccatas, this one develops as it goes, beginning as it does with simple scales in both hands which are doubled and "hocketed" by the end

Type: Canon @ octave
(three voices, canon in upper two voices plus bassline)

Key: G Major

Number of keyboard manuals indicated: one

Notes:

- A vigorous and dancelike canon (the first such!) celebrates the attainment of "The Octave"
- That a milestone has been achieved and now, something new is about to begin will become clear with the advent of Variation 25

Variations 25-27: Trinity No. 9

Variation 25



Variation 26



Variation 27
Canon @ ninth



Type: Dance/Sarabande (three voices)

Key: g minor

Number of keyboard manuals indicated: two

Notes:

- This is the third (along with the Aria and Variation 13) appearance of the Sarabande
- This is the first version in minor and the most highly embellished of the three
- The dance, here, is completely stylized, almost operatic in nature
- The music is intimate and tragic; Wanda Landowska called this variation "The Crown of Thorns"

Type: Toccatà (three voices) (Sarabande on Caffeine?)

Key: G Major

Number of keyboard manuals indicated: two

Notes:

- KABOOM! The dark introspection of Variation 25 is shattered by the buoyant energy of this toccata
- This toccata maintains the Sarabande rhythm of a three-step, with emphasis on beat two
- The momentum created in this variation will carry us through to the last part of the piece

Type: Canon @ ninth (two voices)

Key: G Major

Number of keyboard manuals indicated: two

Notes:

- The most contrapuntally simple of the canons
- Bach chooses not to exploit the dissonant suspensions possible
- The smooth and almost toccata-like surface of this canon insures that the momentum created by Variation 26 will continue unabated

Variations 28-30: Trinity No. 10 (This Page and the Next)

Variation 28



Variation 29



Type: Toccata (four voices)

Key: G Major

Number of keyboard manuals indicated: two

Notes:

- The trinity pattern of dance-toccata-canon is done; we're headed towards the finish
- This toccata, due to the trilling inner voices, creates a magical, music box-like mood; it is the most fanciful and angelic of the set

Type: Toccata (four voices)

Key: G Major

Number of keyboard manuals indicated: two

Notes:

- This toccata picks up where No. 23 left off, with alternating chords, only now they are elaborating the trill motive of Variation 28
- The Ground Bass is clearly and powerfully stated
- Never before in the set have harmonies this thick and sonorities this heavy appeared

Trinity No. 10 continued.

Variation 30
Quodlibet

The musical score for Variation 30, Quodlibet, is written in G major (one sharp) and 6/8 time. It consists of five systems of piano accompaniment. The right hand (treble clef) plays a melody primarily composed of eighth and sixteenth notes, often with slurs. The left hand (bass clef) provides a harmonic accompaniment with similar rhythmic values. The piece ends with a double bar line and repeat dots.

Type: Quodlibet (A medley of popular tunes) (four voices)

Key: G Major

Number of keyboard manuals indicated: one

Notes:

- According to Bach's biographer, Forkel, members of the musical Bach family would, at family gatherings, strike up and sing a chorale. "From this devout beginning they would proceed to [musical] jokes... They sang popular songs, partly comic and partly of indecent content, all mixed together on the spur of the moment so that the different improvised voices indeed constituted a kind of harmony, but so that the words in every voice were different."
- Bach's upper voices incorporate two popular songs:
Ich bin so lang nicht bei dir g'west ("I've not been with you for so long")
Kraut und Rüben ("Higgledy-Piggledy" or literally, "Cabbage and Beets")
- This clever and comic variation returns the music to a personal and earthly plane

Aria Da Capo

A musical score for a piece titled "Aria Da Capo". The score is written for piano and features a single melodic line in the right hand and a supporting bass line in the left hand. The key signature is one sharp (F#), and the time signature is 3/4. The piece consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody starts on a half note G4, followed by a quarter note A4, and then a quarter note B4. The bass line starts with a half note G3, followed by a quarter note A3, and then a quarter note B3. The piece concludes with a double bar line and the word "Fine" written below the final note.

Though, in its return, the Aria is unchanged, we now hear a world of possibilities and experience implicit within it that we could not possibly have heard at the outset of the piece.

We are the wiser at this point of the piece, and the serenity and completion the Da Capo offers are not unlike those one might feel when looking back across a long and well lived life.